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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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Dear Readers,

It's "trick or treat?" time again but we have only treats to offer you this October!

The biggest, is the super new Steam Generator System which Philips have given as the prize for our competition – worth £200 and its weight in gold when it comes to giving knitting the perfect finish! (It does a great job on shirts and sheets too, if you care!) We've only one of those to give away but we've free tickets and a special voucher for knitting exhibitions, ten children's sweater patterns with raised Panda motif, a copy of *Modern Machine Knitting* with a superb waistcoat pattern for only four postage stamps and a couple of money saving offers – Stitch Reduction Tables from In-Ex (page 22) and Wendy Phillips books (page 28).

All of which leaves me little space to say much about the month's patterns – just that simplicity is the fashion theme. However, Ruth Cox's fans will find "Grandad" on page 41, partner to her Gardening Granny in our August issue – and from Christiana Products we have another gorgeous intarsia chart, this time complete with sweater pattern, on page 33.

As I was saying, it's all treats – the trick is to find time to enjoy them all!

Sheila

Volume 11, No. 7 October 1996 ISSN 0269-9761

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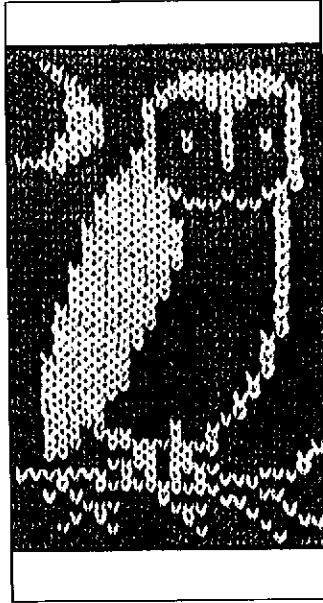
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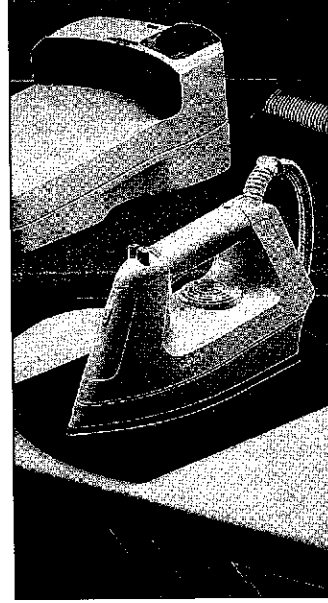
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PHOTO CREDITS

This month's patterns were photographed with the following accessories:

Page 8: Shirt and trousers, GREAT UNIVERSAL.
Page 17: Trousers, FREEMANS. Jewellery, DEBENHAMS.
Page 24: Skirt, MONSOON, Earrings, ANGIE GOODERHAM.
Page 25: Trousers NEXT. Jewellery, AGATHA.
Page 45: Dress, KAYS. Jewellery, C & A.
Page 59: Shirt, FREEMANS. Shorts, LEE COOPER.

Canadian Distribution and Subscriptions:

Modern Sales Canada Inc.,
PO Box 67, # 6, 1642 Langan Ave.,
Port Coquitlam, B.C., V3C 3V5,
Canada.

U.S.A. Sales/Distribution:

Modern Sales U.S.A. Inc.,
7724 88th Drive S.E., Snohomish,
Washington 98290, U.S.A.

You can write to
Machine Knitting Monthly
at the following address:

PO Box 1479,
Maidenhead,
Berkshire SL6 8YX.

Our telephone number is
(01628) 783080.

Our fax number is
(01628) 33250.

Printed in England

Machine Knitting Monthly is published monthly by Machine Knitting Monthly Limited, PO Box 1479, Maidenhead, Berkshire SL6 8YX. Printed in England by Headley Bros, Ashford, Kent. Distributed by USM Distribution Limited, 86 Newman Street, London W1P 3LD. No part of this magazine may be reproduced or utilised in any form or by any means, mechanical or electronic including photocopying, recording or by any information storage or retrieval system without first obtaining the written permission of the publisher. Whilst every care is taken to ensure the accuracy of the patterns, charts, drawings and editorial matter, the publisher can accept no responsibility whatsoever for any damage, loss or the like arising from their use. Whilst every care is taken, no responsibility can be accepted for loss or damage to manuscripts, photographs or artwork. It is assumed that copyright of material submitted is that of the contributor or that necessary clearances have been obtained. Whilst we take every care when accepting advertisements, we cannot accept responsibility for unsatisfactory transactions but we will investigate any complaints. All rights reserved. Machine Knitting Monthly Limited. Copyright © 1996.

NEWS LINE

New products, colours or prices; a special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 5.

NEW YARNS

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Madeira Threads (UK) Ltd has a stunning new product to add to its already extensive range of quality embroidery products.

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GIFT IDEAS

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Forget the hassle of last-minute crowded Christmas shopping - be prepared and obtain your copy now of The 1996 Marie Curie Cancer Care Christmas Catalogue. Packed with 24 pages of original, creative gift ideas, the catalogue has something to offer everyone, at prices to match.

For the "man" in your life there's a whole host of ideas, such as a striking cummerbund and bow tie set, made in exclusive "Fields of Hope" tartan (retailed at £29.99). For original stocking fillers a pair of golf ball cufflinks at £9.99 may be just the thing.

Ladies' tastes are also catered for. The exclusive Royal Doulton "Spring Hope" and "Rhododendron" ranges offer beautiful presents in fine bone china including a vase at £24.00, display plates at £15.00, a trinket box at £16.00 and elegant mugs at £4.99 each.

For the kids, there are countless wonderful (and inexpensive) ideas. Budding artists will be delighted with the Birds Art Box - a collection of oil pastels, water colour cakes, pencils, brush and colouring sheets; all available for just £9.99. An adorable jointed teddy bear (£12.99) would doubtless become a family favourite in no time; a less expensive idea is the teddy bear egg cups at £1.99 each, available in four designs.

Gift wrap, cards and other accessories may also be purchased - so you can do all your Christmas shopping without even leaving the house! Products can be ordered direct from the Marie Curie warehouse, either by phone or post. Staff will be on hand to take calls between 8.00am and 7.30pm Monday to Friday and 9.00am - 1.00pm Saturday.

For order/product information contact: (01793) 423572. Please note that all profits go to Marie Curie Cancer Care.

PATTERN BOOKS

PIPPIN DESIGNS

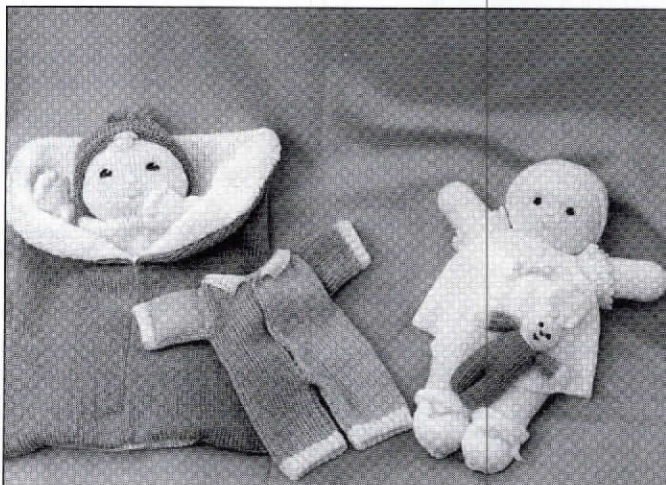
Ruth Cox, of Pippin Designs, has published a delightful new book called *My Babies*. It features patterns for making a baby doll (approximately 28cms high) with two outfits and a mini rabbit, plus a "baby in a sleeping bag" puppet. Some of you will have seen the dolls displayed recently at Alice Wilmshurst's Machine Knitting Exhibition.

For those of you who would

like a copy of the book, please send your request (including your name and address) together with a cheque for £2.85 to:

Pippin Designs
22 Clifton Road
Dunstable
Bedfordshire LU6 1LU

Readers will also receive an illustrated information and price list of Ruth's other pattern books. For the information and price list only, please send a sae and your request to the same address.



ELSIE'S WOOLS UP IN FLAMES

Mrs Celia Blaikie of Edinburgh wrote to us to tell us the unhappy news that Elsie's Wools, the Mail Order specialist, has been closed down due to "loss of all stocks, machinery and buildings in a fire". Mrs Blaikie had sent an order to the firm in April of this year and enclosed a cheque - it was never cashed. Mrs Blaikie contacted us and we gave her an address for Elsie's Wools, to which she sent a another new request. A little while later her cheque was returned together with a note explaining the reason for the firm's inability to fulfill her order.

We have been unable, so far, to contact Elsie's Wools in order to discover their future plans but they have our best wishes and we thank Mrs Blaikie for sharing her discovery with us and our readers.

KING COLE

King Cole are pleased to be able to announce their latest selection of hand knitting patterns: The Leaflets are:-

- 2567 & 2568: Two lady's designs which can be knitted in either "Soft as Silk" DK or "Kitten Soft" DK.
- 2569 & 2570: Two lady's twin-set designs which are suitable for any DK yarn in the King Cole yarn range.
- 2571 - 2574: A selection of four classic children's DK designs for the Autumn 96/97 season. All have been knitted in Anti-tickle DK but are suitable to knit in any King Cole DK yarn.
- 2575 - 2578: Four superb children's Aran designs which feature the new range of pastel shades in King Cole's "Moby Aran" range. These classic designs and the accompanying yarn are already proving very popular.

Readers unable to find any King Cole yarns or patterns from their local stockist may write obtain them mail order from:

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Designed by

LACE MOTIF WAISTCOAT

1

Mary Smith

BACK

With carriage at right and using MY, cast on 133 [147] sts at centre of machine in 1x1 rib with extra N at right. K 5 tubular rows. Carriage is at right. Set machine for English rib/half Fisherman's rib. Set RC at 000. Using MT-2/MT-2, K 150 rows.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows, K 2 rows. Cast off 5 sts at beg of next 2 rows, K 2 rows. Cast off 4 sts at beg of next 2 rows, K 2 rows. Dec 1 st at each end on next and every foll 4th row until 89 [103] sts rem. K 99 rows. RC shows 290.

SHAPE SHOULDERS

Cast off 5 [7] sts at beg of next 8 rows and 5 [4] sts at beg of foll 2 rows. Cast off rem 39 sts.

LEFT FRONT

Push Ns 14 and 15 at right of centre 0 to WP. With carriage at right and using MY, cast on by hand. Set RC at 000. Using MT, K 2 rows. Inc 1 st at each end on next and every foll alt row until there are 18 sts. RC shows 17. Cont to inc at right edge on every alt row from previous inc and at the same time, cast on 2 sts at beg of next and foll 7 alt rows, K 1 row. Cast on 3 sts at beg of next and foll alt row, K 1 row. 50 sts. RC shows 37. Cast on 4 [5] sts at beg of next and foll alt row. 58 [60] sts. RC shows 40. Work a lace motif over Ns 2 to 20 inclusive at left and Ns 7 to 25 inclusive at right of centre 0 and at the same time, K 1 row. Cast on 4 [5] sts at beg of next row, K 1 row. Cast off 5 [9] sts at beg of next row. 67 [74] sts. RC shows 44. K 37 rows. Cont in st st. K 7 rows. Working a lace motif over Ns 2 to 20 inclusive at left and Ns 7 to 25 inclusive at right of centre 0, K 41 rows. Cont in st st. K 6 rows. RC shows 135.

SHAPE ARMHOLE AND FRONT EDGE

Dec 1 st at right edge on next and every foll 5th row and at the same time, cast off 5 sts at beg of next row. Working a lace motif over N 7 at left to N 12 at right of centre 0, K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 39 [46] sts rem. Cont to dec at front edge only on every 5th row from previous dec until 35 [42] sts rem. K 1 row. Cont in st st. K 3 rows. Dec 1 st at front edge on next row, K 3 rows. RC shows 184. Working a lace motif over N 7 at left to N 12 at right of centre 0, cont to dec at front edge on every 5th row from

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

King Cole Carolina 4-ply cotton.

(Yarn Guide No 12.)

1 x 500 g cone in Iced Coffee (MY).

5 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 230 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- King Cole Ltd, Meme Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.

Length to back shoulder 48 cm, 19 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

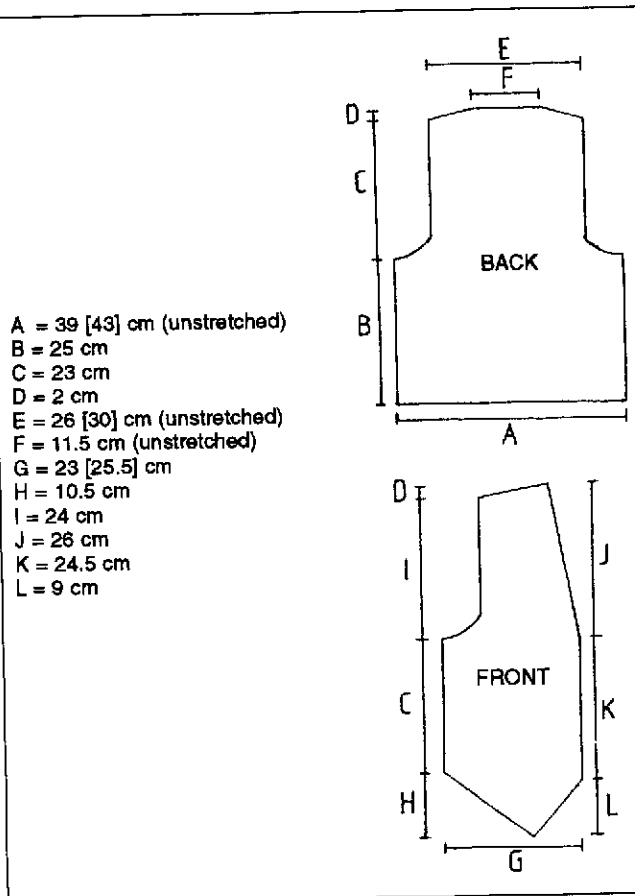
29 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch and lace pattern (tension dial setting approximately 7).

34 stitches and 60 rows to 10 cm, 4 in measured over unstretched English rib/half Fisherman's rib on MT-2/MT-2 (tension dial setting approximately 5/5).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of stocking stitch as right side of garment.



previous dec until 26 [33] sts rem, K 4 rows. Cont in st st. Dec 1 st at front edge on next row. 25 [32] sts. K 5 rows.

SHAPE SHOULDER

Cast off 5 [7] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 5 [4] sts.

RIGHT FRONT

Work as for Left Front reversing shaping by reading left for right and right for left.

LOWER RIGHT BAND

With carriage at right and using MY, cast on 15 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 68 [76] rows. Dec 1 st at right edge on next 14 rows. RC shows 82 [90]. Fasten off rem st.

LOWER LEFT BAND

Using MY, cast on 1 st by hand. Using MT-3, K 1 row. Set RC at 000. Using MT-3/MT-3, inc 1 st at right edge in 1x1 rib on next 14 rows. 15 sts. K 68 [76] rows. RC shows 82 [90]. Cast off.

FRONT BAND

Using MY, cast on 1 st by hand. Using MT-3, K 1 row. Set RC at 000. Using MT-3/MT-3, inc 1 st at right edge in 1x1 rib on next 14 rows. 15 sts. Set RC at 000. K 48 rows. * Counting from left edge, make a buttonhole over Ns 8 and 9. K 24 rows. Rep from * 3 more times. Make another buttonhole over same Ns as before. K 388 rows. RC shows 532. Dec 1 st at right edge on next 14 rows. Fasten off rem st.

ARMHOLE BANDS

With carriage at right and using MY, cast on 166 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 10 rows. Transfer sts for st st. Using MT, K 1 row. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Sew front and lower bands into position and join mitres. Sew on armhole bands. Join side seams. Finish buttonholes and sew on buttons to correspond.



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WHAT A USEFUL GADGET

Part 3 - The Green Rule

In the third article of this series, Diane explores two more small gadgets, the green rule, a useful tool for measuring tension swatches and the **curved hook tool** for picking up stitches - and the article includes help with the knotty problems of tension squares and dropped stitches.

Diane Bennett

WHAT IS A GREEN RULE?

The green rule is a simple scale which is used to measure the number of stitches and rows to four inches or 10 centimetres in a tension swatch which is 40 stitches by 60 rows.

Many knitters are confused by the name since it is generally known as a "green ruler", whereas it is in fact, a scale rule and not the ordinary ruler with which we are familiar. Fig. 1 shows just a few of the units on the R (row) side of the scale. They are not an equal distance apart, as they would be on a

normal ruler. Think of it as a green gauge, rather than a green ruler.

Look carefully at the units - the larger the number, the closer they are and the smaller the number, the further apart they are. This is a special scale, designed just for measuring the tensions on a test piece knitted to its special requirements.

First, look at the two sides of the green rule. One is marked R - this is for measuring rows, the other is marked S for measuring stitches. Always check that

Fig. 2 - A Tension Square

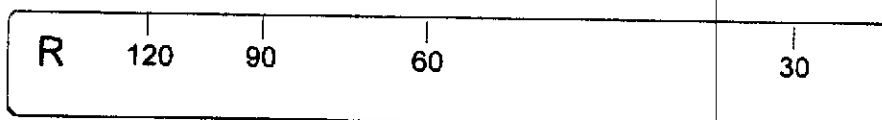
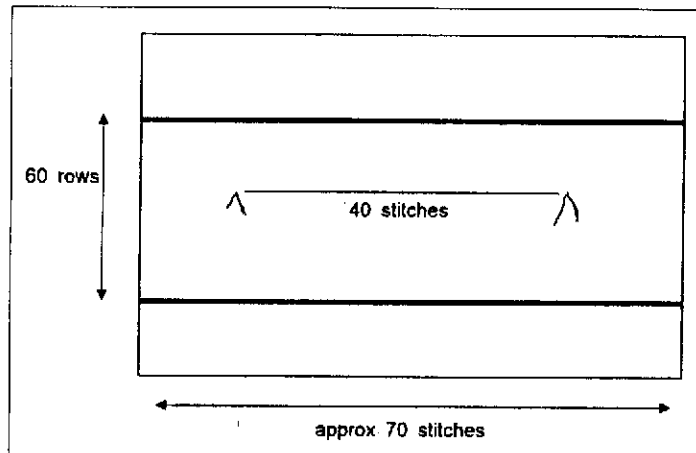


Fig. 1 - The Green Rule

the correct side is used when using the green rule - S to measure between the markers, R to measure between the contrast rows.

KNITTING THE SWATCH

A tension swatch which is to be measured with the green rule must have markers showing the 40 stitches and 60 rows to be used. When knitting a tension swatch, it is essential that the area to be measured should be in the centre of a larger area of knitting. This is because the edge of the knitting is often not exactly the same tension as the remainder and would be very difficult to measure because it curls.

Cast on about 70 stitches, centred on the 0 of the needle bed. Use the same yarn to be used for the garment and, if a stitch pattern is to be used, change to this as soon as possible - usually after knitting about four plain rows. The whole tension swatch, with the exception of the contrast marker rows, should then be knitted with this yarn and stitch pattern, so that the area measured is exactly the same as will be used for the garment.

Knit at least 20 rows - more if the yarn is very fine or the tension swatch knitted with a stitch pattern which shortens the fabric. Change to a yarn of similar thickness but which is a strong contrast in colour. Set the carriage to knit stocking stitch (if necessary) and knit two rows. Change back to main yarn and stitch pattern and knit 30 rows. Using contrast yarn, mark the 21st needle each side of 0. Knit 30 rows, two rows using contrast yarn and stocking stitch, then finish with at least 20 rows of main yarn and stitch pattern before removing the tension swatch from the machine. It should look like Fig. 2. In some special cases these extra tips will make the swatch much easier to measure.

If knitting a tension swatch using a natural fibre or any stitch pattern such as tuck which is difficult to measure,

place markers on rows 20 and 40 as well as row 30, so that the stitch tension can be measured in three places and averaged if necessary.

When placing markers of contrast yarn, knit the yarn through the stitch on the needle so that the mark can be seen and, if necessary, measured on both sides of the knitting.

If the 21st needle is in non-working position, for example when knitting tuck lace or a double bed fabric with needles out of work, place the marker on the bar in front of the empty needle. If there are several needles empty, note how far along this bar the marker should be placed and return it to this position before measuring the swatch.

Some stitch patterns, particularly tuck, slip and jacquard, require more rows for a given length. When knitting these stitch patterns, the 60 rows to be measured by the green rule is quite short, which can lead to inaccuracy in measuring. To overcome this, knit 120 rows between the contrast rows for these stitch patterns then DOUBLE the number of rows shown by the green rule - for example, if it shows 34 rows, double this to 68 rows.

STITCHES AND ROWS

When the swatch has been removed from the machine, it should not be measured immediately. The stitches in it must be allowed to return to their normal size and shape after being distorted by the gauge of the needles and by any weighting while it was knitted.

If the swatch is not to be washed, pull it lengthways if knitted on the single bed or widthways if knitted on the double bed, then leave for a minimum of 24 hours - or up to three days if knitted with the double bed on a Japanese machine with weights. The fabric should, by then, have returned to its correct shape and can be measured.

If the tension swatch is knitted with a yarn which is a natural fibre, such as wool, cotton or linen, or contains a percentage of natural fibre, it must be washed before it is measured to allow for shrinkage. Tension swatches knitted with acrylic yarns and then washed, can be measured as soon as they are dry and this is not only quicker but also more reliable than leaving them to rest.

After washing the tension swatch, using water of the correct temperature for the yarn, it can often be put into the spin dryer to remove the excess water - although this depends on the fibre content. The swatch can then be hung on the line or even, for speed, dried in the microwave. Put a small cup of water in with the swatch and dry for about one minute on full power, then remove it. If the swatch is beginning to dry, hang it up and the energy still in it will probably dry it. If it is still very wet, give it another minute then test it again.

If the garment to be made from the swatch is to be pressed, the swatch must also be pressed in the same way. Use the iron at the correct temperature and do not pin out the swatch to avoid pulling it excessively in one direction.

The completed swatch is now ready to be measured. Place it on a flat surface - a swatch board (available from B. Hague & Co Ltd), or a large piece of sandpaper can be useful to keep it flat while measuring - but do not pin it out.

First, use the S (stitches) side of the green rule to measure the stitch tension between the two marked stitches. Remember that these two stitches should not be included, because the rule actually measures the 40 stitches between them. Read off the number on the scale.

Repeat with the R side of the rule, measuring between but not including the marked rows, then note the number on the scale.

The green rule gives the stitches and rows as the

number which would be required to knit 10 centimetres or four inches. If the measured units are 26 for the stitches and 43 for the rows, this means that this number of stitches and rows would be needed to knit a 10 cm (four inch) square. To test it out, cast on as for the tension swatch, but knit the measured number of rows between the contrast rows and place the markers with the measured number of stitches between them. This area of the swatch should then measure 10 cm or four inches.

PICKING UP STITCHES

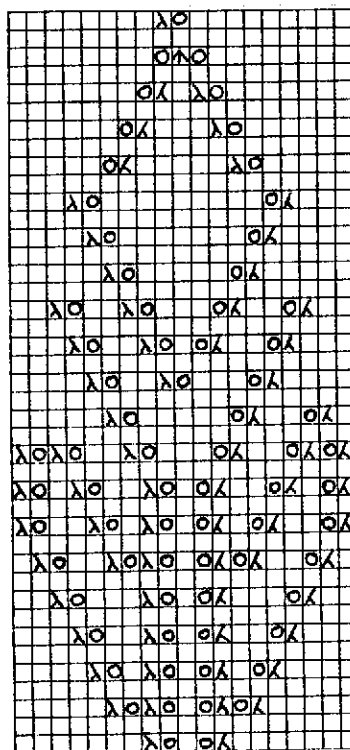
Checking the machine for bent and damaged needles before starting to knit a garment may help to reduce the number of dropped stitches, but it is inevitable that occasionally stitches will be dropped and I like to know that my hook tool is handy when this happens.

The tool has a wooden handle and a metal shaft. This has a curved tip and a very sharp point which makes it easy to 'scoop up' the dropped stitch and replace it on the needle using the eye of the tool. Of course, sometimes when I'm knitting with the double bed or when knitting lace the fabric cannot be rescued, but with the help of the hook tool I can usually rescue most other disasters.

If the stitch has dropped and run before it is picked up, put it on to the latchet tool, using this from behind the knitting so that the dropped stitch can be repaired. Owners of a garter carriage will find that the double ended latchet tool supplied with this (and available as an optional extra) is even better for latching up stitches since it is smaller.

Accurate measurements of the tension of a swatch are essential if garments are to fit correctly and the green rule is a very quick, easy and accurate way of measuring the tension. It is supplied with some machines, but can also be purchased as an optional extra from your local dealer for just a few pounds. Also available from your local dealer is that very useful hook tool for picking up dropped stitches.

LACE MOTIF



KEY

- = Transfer st on to adjacent N at right and leave empty N in WP
- = Transfer st on to adjacent N at left and leave empty N in WP
- = Transfer sts on to centre N and leave empty Ns in WP

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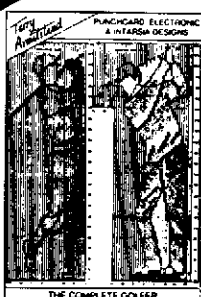
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For details of any item or tuition (DKnit, Brother electronics etc.) contact Diane at the address above, or tel. 01275 - 810067

Terry Armitstead

DESIGNS

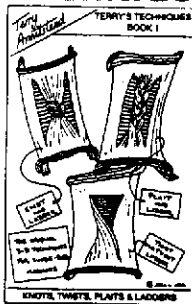
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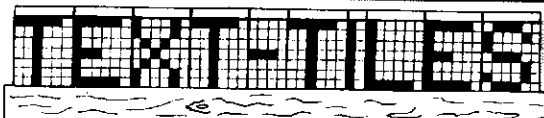
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Freeline

FAT FRIENDS

Before you name names, we are talking about the new "Kid's Stuff" pattern range by Maggie Andrews from which we have ten Panda patterns for our free draw this month!

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PLUMP FOR A PANDA

Maggie has picked her Panda design as our Free Line freebie and we have ten copies to give away. This cute little bear is a favourite with children and you could win a pattern just in time to knit the perfect Christmas present. All you have to do is send your name and address on the back of a postcard or sealed envelope and address it to:- Free Line Panda, MKM, PO Box 1479, Maidenhead, Berkshire, SL6 8YX.

You have until the end of October when the draw closes.

Each leaflet gives a classic round neck pattern for a sweater with long sleeves, or a T-shirt with short. It comes in chest sizes 20 to 28 inches and Maggie recommends using Bramwell Fine 4-ply, acrylic yarn. You will need a standard gauge machine with single motif Fair Isle facility.

The instructions include a punchcard or mylar sheet chart for the main body of the animal and details of how to pad and trim it.

The motifs measure approximately 4 x 7 inches and the nine designs currently available are:- Bear, Panda, Lion, Elephant, Tiger, Frog, Duck, Pig and Penguin.

The leaflets cost £1.25 each including p&p, or you can order the complete set of nine for just £8.50 including p&p. Please send a cheque together with your order to:-



DESIGNER'S NOTEBOOK

BAGS OF IDEAS

Do you know that from the first day of October, there will still be 85 knitting days until Christmas?

Terry Armitstead

That sounds like plenty of time to knit presents galore for friends and family - that is, if you don't have to cook, clean, wash, iron, shop, or go to work! So, since we've established there's not much time left, I thought that, each month until Christmas, I would give you some suggestions for simple knitted presents.

First let's look at "holdalls"; not the type you'd use for a weekend away (although that could be something interesting for the future!) but multi-purpose bags and holders which can be anything from simple drawstring bags to special ones like those for keeping all your plastic supermarket bags together.

All these are simplicity itself to make and are great for beginners or children to knit, since they are can practise casting-on, knitting (in plain or pattern), picking up hems and casting-off, all without having to follow any complicated instructions.

Large drawstring bags are great as laundry bags, or for storing socks or soft toys; medium ones are handy to keep your sewing-up or needlework in and small ones are useful for jewellery, toiletries and so on.

You can knit them plain or in a two-coloured pattern (choose one with small floats), also in tuck stitch or slip stitch and, as most bags will need to be washable, use a cotton or cotton-mix yarn, although some exquisite gem-like "treasure bags"

can be made with silks, Lurex and other luxury yarns. So why not have a go? They have lots of uses, make great presents and soon you'll have Christmas "in the bag".

DRAWSTRING OR ELASTIC

There are two ways of knitting these bags, depending on how big they need to be. For all bags under 100 stitches wide, follow method one. For bags over 100 stitches wide, follow method two. (For abbreviations, see page 3.)

METHOD ONE

Cast on in WY over twice the number of needles required for the width of the finished bag. (For example: finished bag width 40 sts, cast on 80 sts.) * Knit at least 10 rows. E-wrap cast-on in MY over all needles. If not knitting plain, program machine to knit in pattern on next and following rows. Knit number of rows required for length of bag, using MY, or MY and CY if in two-coloured pattern. Then, using MY only and MT+2, knit 1 row. Using MY and MT, knit enough rows to enclose the drawstring cords or elastic which will be threaded through later. Pick up loose row on to needles and cast off all stitches.*

Remove all WY. Fold knitted piece in half vertically. Seam bottom edge. Mattress-stitch side seam leaving an opening in hem for drawstring. Thread cord through hem or, if using elastic, thread through hem, join ends and close hem opening.

METHOD TWO

Knit two pieces alike. Cast on in WY over the number of needles required for the width of the finished bag. Work as for Method One from * to *.

Remove WY.

Using mattress-stitch, join the two pieces together at each side to form a tube, leaving an opening in hem for drawstring. Sew bottom edges together. Thread the cord through the hem or, if using elastic, thread it through the hem, join ends together and close hem opening.

PLASTIC BAG TIDY

These instructions are for a large "tidy". Use fewer stitches and rows for a smaller one.

Using 4-ply yarn and a tension slightly tighter than you would normally use, cast on in WY over approximately 140 needles. Knit at least 10 rows. * Using MY and MT, knit 40 rows. Pick up first row to make a large hem *. Push all needles to HP (but do not set machine for partial knitting).

** Using MY only and MT+2, knit 1 row. Using MY and MT, knit 6 rows. Pick up loose row to form small hem **. If knitting in a two-colour pattern, change to MY and CY and program machine to knit in pattern on next and following rows. In plain or pattern, knit for approximately 26 in, 66 cm. Repeat from ** to **. Using MY only and MT+2, knit 1 row. Using

MY and MT, knit 40 rows. Pick up loose row to form a large hem. Cast off stitches.

Mattress-stitch both edges together from top to bottom to form a tube leaving one end of the six-row hems open. Insert elastic into each six-row hem and sew ends together. Sew a loop onto the top six-row hem over the seam.

Hang up "tidy" by the loop. Push plastic bags into it at the top and pull them out at the bottom, when needed.

The two-coloured pattern used for the tidy shown, is "Houses" from the "Introductory Set" by Jane Huntingford. For a full list of her short-float designs, send a sae to:-

Jane Huntingford
36 Brooklands Avenue
Crowborough
East Sussex TN6 3BP.



TEACH-IN

KNITTING GARMENTS

Part 11 - Necklines

For the next few issues I shall be writing about necklines, starting with the basic method for knitting a round neck. I've covered this before but it is a technique that causes problems and, since there are always new knitters who need to learn the basics, I think it bears repeating.

Ann Kite

The usual query about round necks is how to knit them so that they will stretch and go over the head. The answer is to use the holding position to shape the neck and not merely to hold the second side whilst knitting the first. The neck then has to be finished with a neckband that is knitted and attached without casting off. When stitches have been cast off, either while knitting the neckline or the neckband, the neckline cannot stretch and give and won't go over the head, so the holding position has to be used for shaping. However, you cannot use

the holding position for all the shaping - some has to be done by decreasing. It is knowing when to change from holding position to decreasing that bothers many knitters.

I have a Golden Rule for this which states that as long as shaping occurs every two rows, use the holding position. When shaping occurs less often (say every four or six rows), then you must decrease the stitches. The following exercise will show you what I mean and these are the abbreviations I will use:- RC is row counter, WP

working position, UWP upper working position, and HP holding position; Dec is decrease, meaning transfer the stitch to the adjacent WP needle. To make it absolutely clear which needles I am referring to at any time, I have used the numbering system on the needlebed, plus L or R for the left or right half of the needlebed. N is needle, so N L15 is the needle at number 15 on the left half of the needlebed and N R23 is the needle at number 23 on the right half of the needlebed.

Remember that needles can only be moved from WP to HP, or from HP to UWP, when the carriage is at the opposite side of the needlebed, so take note of the directions I give for the position of the carriage.

Cast on 84 sts and knit 75 or 76 rows of stocking stitch, finishing with carriage at R.

SHAPE RIGHT SIDE OF NECK

Set RC at 000 and put the holding lever(s) on the carriage to hold.

- RC000. Put Ns L42 to R8 to HP. Knit 1 row.
- RC001. Carriage at L. When the carriage is at L the edge needle in HP has to be wrapped, so wrap N R8. (To wrap N R8 take the yarn under N R8 and over all the other needles in HP.) Knit 1 row.
- RC002. Carriage at R. Put Ns R9 to R11 to HP. Knit 1 row.
- RC003. Carriage at L. Wrap N R11. Knit 1 row.

Continue like this, wrapping when the carriage is at L.

- RC004. Carriage at R. Put Ns R12 to R14 to HP. Knit 2 rows.
- RC006. Put N R15 to HP. Knit 2 rows.
- RC008. No shaping on this row. Now stop wrapping the HP needle when carriage is at L. Knit 2 more rows.
- RC010. Dec N R16. Knit 4 rows.
- RC014. Dec N R17. Knit 4 rows.
- RC018. Dec N R18. Knit 1 row.

SHAPE RIGHT SHOULDER

- RC019. Carriage at L. Put Ns R42 to R35 to HP. Knit 1 row.
- RC020. Carriage at R. Now you have to wrap the HP needle whenever the carriage is at R. Wrap N R35. Knit 1 row.
- RC021. Carriage at L. Put Ns R34 to R27 to HP. Knit 1 row.
- RC022. Carriage at R. Wrap N R27. Knit 1 row.
- RC023. Carriage at L. Ns R19 to R26 are the only Ns remaining in WP. Put Ns R27 to R42 to UWP. Knit 1 row.
- RC024. Carriage at R. Cast off Ns R19 to R42, or knit 8 rows of waste yarn and strip off.

SHAPE LEFT SIDE OF NECK

Leaving all the remaining Ns at hold and with carriage still set to hold, pass carriage to L. Reset RC to 000 and knit second side as follows:-

- RC000. Carriage at L. Move Ns L42 to L9 to UWP. Knit 1 row.
- RC001. Carriage at R. When the carriage is at R the edge needle in HP has to be wrapped, so wrap N L8. Knit 1 row.
- RC002. Carriage at L. Put Ns L9 to L11 to HP. Knit 1 row.
- RC003. Carriage at R. Wrap N L11. Knit 1 row.

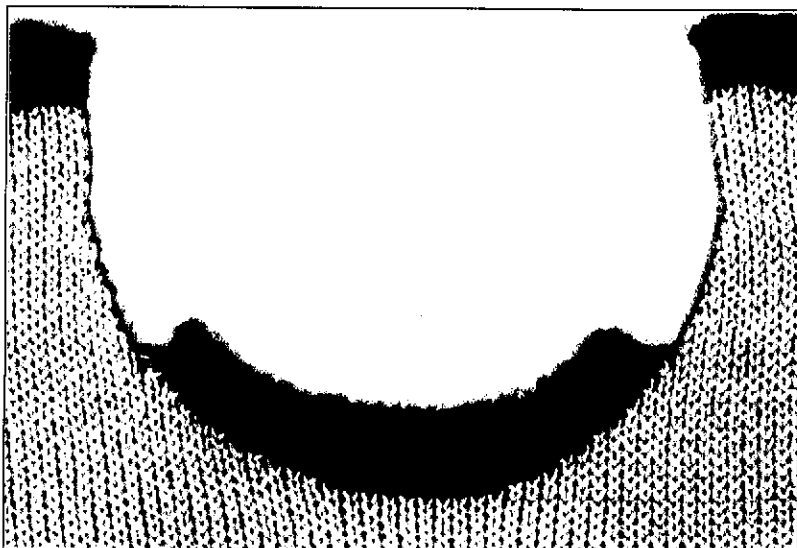
Continue like this, wrapping when the carriage is at the R.

- RC004. Carriage at L. Put Ns L12 to L14 to HP. Knit 2 rows.
- RC006. Put N L15 to HP. Knit 2 rows.
- RC008. No shaping on this row. Now stop wrapping the HP needle when carriage is at R. Knit 2 more rows.
- RC010. Dec N L16. Knit 4 rows.
- RC014. Dec N L17. Knit 4 rows.
- RC018. Dec N L18. Knit 1 row.

SHAPE LEFT SHOULDER

- Carriage at R. Put Ns L42 to L35 to HP. Knit 1 row.
- RC020. Carriage at L. Now you have to wrap the HP needle whenever the carriage is at L. Wrap N L35. Knit 1 row.
- RC021. Carriage at R. Put Ns L34 to L27 to HP. Knit 1 row.
- RC022. Carriage at L. Wrap N L27. Knit 1 row.

GOLDEN RULE NECKLINE - Round neck knitted according to the Golden Rule



- RC023. Carriage at R. Ns L19 to L26 are the only Ns remaining in WP. Put Ns L27 to L42 to UWP. Knit 1 row.
- RC024. Carriage at L. Cast off Ns L19 to L42, or knit 8 rows of waste yarn and strip off.

Make a note of the number of needles remaining in HP. Then put the holding lever(s) to Knit, and knit 8 rows of waste yarn over remaining Ns in HP (L15 to R15) and strip off.

POINTS TO NOTICE

1. At RC 008, when we stopped bringing needles to holding position every two rows, we also stopped wrapping the edge needle in holding position. You never wrap a needle in HP more than once and the last needle to be moved to holding position, needle 15, had already been wrapped at RC 007.

2. The shoulders are shaped using the holding position for a neat finish. At RC023 we knitted one row across all the shoulder needles. This also improves the finish.

THE BACK OF THE NECK

A shallow curve, approximately the same depth as the shoulder shapings, improves the way the back of the neck sits. You can apply the Golden Rule to this as well.

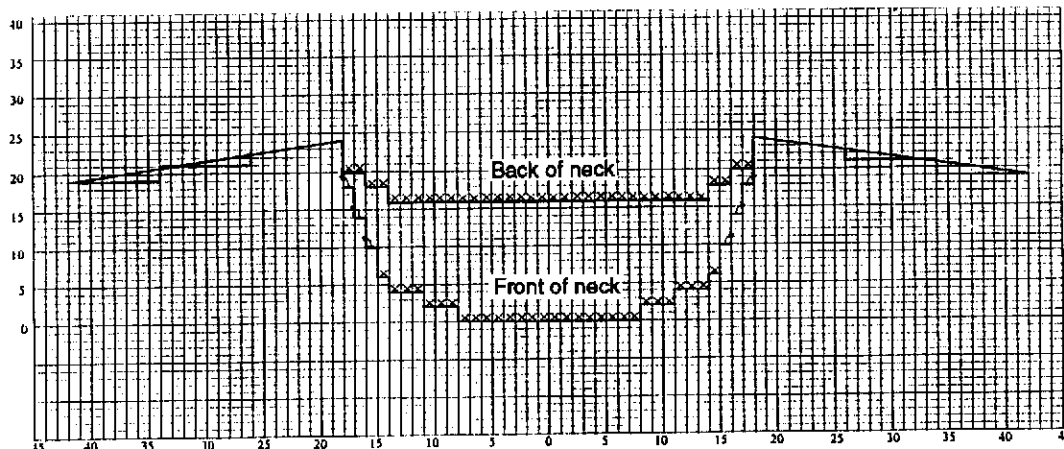
Cast on 84 sts and then knit approximately 90 rows of stocking stitch, finishing with the carriage at R.

SHAPE RIGHT SIDE OF NECK AND RIGHT SHOULDER

Set RC to 016 and put the holding lever(s) on the carriage to hold.

- RC016. Carriage at R. Put Ns L42 to R14 to HP. Knit 1 row.
- RC017. Carriage at L. Now you have to wrap the HP needle whenever the carriage is at L. Wrap N R14. Knit 1 row.
- RC018. Carriage at R. Put Ns R15 and R16 to HP. Knit 1 row.
- RC019. Carriage at L. Wrap N R16.

Start to shape right shoulder. Put Ns R42 to R35 to HP. Knit 1 row.



× = Stitches shaped by using the holding position and now on waste yarn

↗ = Stitch decreased to the right

↖ = Stitch decreased to the left

GOLDEN RULE DIAGRAM - Following the Golden Rule ensures a round neck that will go over the head

- RC020. Carriage at R. Put Ns R17 and R18 to HP. Wrap N R35. Knit 1 row.
- RC021. Carriage at L. Put Ns R34 to R27 to HP. Wrap N R18. Knit 1 row.
- RC022. Carriage at R. Wrap N R27. Knit 1 row.
- RC023. Carriage at L. Ns R19 to R26 are the only Ns remaining in WP. Put Ns R27 to R42 to UWP. Knit 1 row.
- RC024. Carriage at R. Cast off Ns R19 to R42, or knit 8 rows of waste yarn. Strip off.

SHAPE LEFT SIDE OF THE NECK AND LEFT SHOULDER

With carriage still set to hold, pass the carriage across Ns in HP at L of machine. Set RC to 016.

- RC016. Carriage at L. Put Ns R42 to L15 to UWP. Knit 1 row.
- RC017. Carriage at R. Wrap N L14. Knit 1 row.
- RC018. Carriage at L. Put Ns L15 and L16 to HP. Knit 1 row.
- RC019. Carriage at R. Wrap N L16. Start to shape left shoulder. Put Ns L42 to L35 to HP. Knit 1 row.
- RC020. Carriage at L. Put Ns L17 and L18 to HP. Wrap N L35. Knit 1 row.
- RC021. Carriage at R. Put Ns L34 to L27 to HP. Wrap N L18. Knit 1 row.
- RC022. Carriage at L. Wrap N L27. Knit 1 row.
- RC023. Carriage at R. Ns L19 to L26 are the only Ns remaining in WP. Put Ns L27 to L42 to UWP. Knit 1 row.
- RC024. Carriage at L. Cast off Ns L19 to L42, or knit 8

rows of waste yarn and then strip off.

Make a note of the number of needles remaining in holding position. Then put the Holding Lever(s) to Knit and knit 8 rows of waste yarn over remaining needles (L18 to R18) in HP.

During the knitting of this exercise you have followed the Golden Rule, that is, shaping by bringing needles to holding position when the shapings are two rows apart, shaping by decreasing when they are more than two rows apart. There is a reason for this. In the diagram, which shows the neck you have just knitted, the needles marked "X" were the needles in holding position. The stitches on those needles are now held on waste yarn. The stitches marked with an arrow were actually decreased.

When the neckband is attached, the waste yarn will be replaced, stitch by stitch, by the neckband. If you look at the stitches marked "X" you can see some are side-by-side on the same row, others are two rows apart. This is all right since two stitches can bridge the gap of two rows. However, between the stitches arrowed, which are the decreased stitches, there is a larger gap which can't be bridged by two stitches. When knitting the neckband we shall have to pick up stitches along the side of the neck, between the decreased stitches, to give the

correct length of neckband. You couldn't do this if the decreased stitches had been held and were now on waste yarn. When you knit and finish the neckband it too must be finished in the correct way. You've knitted a neckline with stretch, so the band must stretch as well. There are many neckbands you can use but, whatever method you choose, casting off, or linking off, must not be used anywhere. I shall be writing about neckbands later in this series.

You can apply this rule to any size or shape of round neck knitted in any yarn at any tension. You can also apply it when following the charting device.

This method of knitting a round neck and a neckband to finish it, is taught on my beginners video (No.1.) and how to apply the Golden Rule when following the charting device is taught on "Punchcard Knitting and the Charting Device" (No.2). This month I have a special offer for new customers. New customers can buy any one of my videos (but only one) for only £20! (Plus £1.50 p&p.) Please quote "Teach-In" when placing an order or making an enquiry. Details of my videos are in my full page advertisement in this issue, or are available from me, Ann Kite at:-

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Designed by

PATCHWORK WITH MOTIF

2

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Savannah. (Yarn Guide No.11.)

1 x 500 g cone in Cream (MC).

Approximately 30 g each in Beige (A), Light Green (B), Light Brown (C), Dark Green (D), Dark Brown (E) and an oddment of White (F).

GARMENT WEIGHT

Finished garment in first size weighs 290 g.

The fibre content of this yarn is 100% Mercurised Cotton. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU. Telephone 01282-779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 62-67 [62-67, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 69 [109, 118] cm, 39 [43, 46 1/2] in.

Length to shoulder 60 [62, 64] cm, 24 [24 1/2, 25] in.

Sleeve seam 14.5 cm, 6 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30.5 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8). Wash, dry and press before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcards patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Brother electronic machines, place pattern over centre 24 needles only.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Place point cams between needles 12 and 13 at left and right of 580 and SK840, right light on for earlier models).

38 rows. Remove card. Cont in st and C. K 19 [20, 21] rows. RC shows 152 [156, 160]. Using MC, K 36 [38, 42] rows. RC shows 188 [194, 202].

SHAPE NECK

Push 33 [39, 45] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 15 rows. Push rem N to HP. With carriage at left, push 16 Ns at left from HP to UWP and finish to correspond with first side, reversing shaping. Push Ns from HP to UWP. Using MC, K 1 row. Using WY, K a few rows and release from machine.

LEFT PANEL

With carriage at right, unravel nylon cord over rem 52 [57, 61] Ns bringing Ns back to WP. Set RC at 000. Using B, K 1 row. Pick up the first edge loop from centre panel and place on to the end N

in WP at right. K 2 rows. * Pick up the next edge loop and place it on to the same N at right. K 2 rows *. Rep from * to * throughout. K 71 [73, 75] more rows. RC shows 76 [78, 80]. Using MC, K 57 [55, 53] rows. RC shows 133. Place marker at left edge. K 19 [23, 27] rows. RC shows 152 [156, 160]. Using E, K 53 [55, 59] rows. RC shows 205 [211, 219]. The last row of centre panel has now been picked up. K 23 rows. RC shows 228 [234, 242]. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right, push 122 [134, 146] Ns on each bed at centre of machine to WP. Work as for Back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st at each end on next and every foll 4th row until there are 146 [158,

170] sts. K 5 rows. RC shows 50. Cast off.

PRESSING

Wash and dry all pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

JOIN RIGHT SHOULDER

Push 52 [57, 61] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. Push Ns to UWP so that sts go behind the latches. With P side of right front shoulder facing, replace sts on to hooks of the same Ns. Unravel WY. Push Ns back to WP, knitting one set of sts through the other. Using MT and MC, K 1 row. Cast off.

NECKBAND

With carriage at right, push 134 [146, 158] Ns on each bed at centre of machine to WP. Arrange Ns for 2x2 rib. Using MC, cast on. Carriage is at left. Set machine for 2x2 rib knitting. Using MT-3/MT-3, K 20 rows. Transfer sts for st st. Using MT, K 1 row. With P side facing, pick up 49 [55, 61] sts across back neck, 18 sts down right side of front neck, 49 [55, 61] sts across front neck and 18 sts up left side of front neck and place on to Ns. K 1 row. K 1 row by hand pulling Ns back to NWP. Pull work forward to bring Ns back to WP and cast off with a latch tool.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to inside and catch down.

This "T" shirt is based on one of the ideas in Maggie's book **EASY INTARSIA**. It is available from wool shops price £4.00, or direct from Maggie for £4.50 including postage and packing. Please write to:

Mrs M Andrews
79 Hookfield
Harlow
Essex CM18 6QQ

BACK

With carriage at right, push 152 [170, 182] Ns on each bed at centre of machine to WP. * Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 10 rows. Transfer sts for st st *.

1ST AND 3RD SIZE

Inc 1 st at right edge.

2ND SIZE

Dec 1 st at left edge.

ALL SIZES

153 [169, 183] sts **. Set RC at 000. Using MT, K 133 rows. Place marker at each end. K 95 [101, 109] rows. RC shows 228 [234, 242]. Push 52 [57, 61] Ns at left and right to HP. Using WY, K a few rows over rem 49 [55, 61] sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

(Knitted in 3 panels and joined on the machine)

Work as for Back to **.

RIGHT PANEL

Using nylon cord, K 101 [112, 122] sts at left by hand taking Ns down to NWP. 52 [57, 61] Ns rem in WP. Set RC at 000. Using MT and A, K 76 [78, 80] rows. Using MC, K 57 [55, 53] rows. RC shows 133. Place marker at right edge. K 19 [23, 27] rows. RC shows 152 [156, 160]. Using D, K 53 [55, 59] rows. RC shows 205 [211, 219]. Place marker at left edge. K 23 rows. RC shows 228 [234, 242]. Using WY, K a few rows and release from machine.

CENTRE PANEL

With carriage at right, unravel nylon cord over 49 [55, 61] Ns at right bringing Ns back to WP. Set RC at 000. Using MC, K 1 row. Look at the inside edge of the right panel, you will see that the ends of rows are alternately a loop and a knot. Pick up the first edge loop and place on to the end N in WP at right. K 2 rows. * Pick up the next edge loop and place it on to the same N at right. K 2 rows. * Rep from * to * throughout. K 71 [73, 75] more rows. RC shows 76 [78, 80]. Insert card and lock on first row. Set for single motif over centre 24 Ns. Using C, K 19 [20, 21] rows. Release card and cont in Fair Isle with C in feeder 1/A and F in feeder 2/B. K



QUESTION TIME

LINKING

Pat turns her attention to her neglected Hague Linker but first has a tip or two for E6000 users.

Pat Coulston

A gentleman from one of our E6000 Clubs, Bob by name, decided he wanted to knit a pattern from a Japanese magazine but, try as he would, he could not get the same effect. He copied the punchcard pattern on to the Card Reader sheet, then started all sorts of experiments. What he did not realise (because the language is so different) was that the pattern he was looking at was for the Brother garter carriage! He was getting quite frustrated with it and then decided he would try a two colour Fair Isle technique. The result, which he brought into the club, was incredibly effective. However, the pattern was not quite as shown, the snag being that it was 57 stitches wide (for the Brother Electronic) and Bob's card reader only went up to 40 stitches. How, he wondered, could he make the pattern go across the whole width?

So, we put our heads together and worked it out. He had already drawn out the 40 stitch width (it was about 32 rows long). We then drew the remainder of the pattern (stitches 41 to 57) on the card, above the first one. (This of course can be drawn on any card, not necessarily the original.)

We entered the first card as far as "alter", then continued like this:

alter	ent
directions	no
add	e
add what	. reader and do
	it
alter	ent

directions	no
3 cols	no and ent
dist R 0	no and ent
dist sts 0	0 and ent
add	no
enlarge	
position	ent (we want to check we have the 57 stitch width we require)
cm?	no
rows 128	ent
<-> sts 57	

This is what we wanted. If you do not get your correct figure here, you can go back and check where you went wrong. It will probably be in the "dist rows and dist sts" area. The facility "enlarge position" is brilliant as it enables you to check you have programmed your pattern correctly.

This brings me to another tip

for the Form Computer (E6000) when it comes to shaping the neck. One of my Test Knitters for Part 2 of the E6000 Correspondence Course, was test knitting for the Form Computer lesson. One of the exercises is to knit a child's jumper, using the Form (having learned all about it) and choosing a pattern and technique. Most people would do this in an LX setting, but Jean decided to use a tuck stitch pattern (KX). At the "divide" the Console puts up the exact number of pushers it wants in order to knit the first (right) side of the neck; the other pushers are left in rest position. If you are doing a pattern that is in LX, the machine will completely ignore the rest of the stitches and not knit them since all the pushers are in rest position.

However, if you are doing a pattern in KX, this does not apply. You will find that these stitches will knit, even though the Console is telling you they will not and the pushers at the left side are in rest position and even if you put the pushers into the blocking rail. This is nothing at all to do with the Console, but something to do with the

lock. In KX, the needles on the left will knit. You therefore have to put the stitches down to rest position and their pushers into the blocking rail.

I repeat - this only happens when in KX. In LX you can leave them where they are put and the locks will completely ignore the left side of the knitting. But, in KX, the stitches for the left side, (front bed), have to be held on nylon cord (or similar).

What you do with the back bed stitches and pushers is dependent on the lock setting you are using. If on N, you can put pushers beneath the needles you want to knit, set to BX and only those needles that have pushers beneath them will knit. If you are in a pattern (AX, BX with arrows) then the stitches must be put back to NWP on a nylon cord and the pushers returned to the blocking rail.

There is going to be a series of articles starting shortly in *To & Fro*, especially for the E6000 knitters.

LINKING

I wonder how many folk have got a Hague Linker (or any type of linker)? They are absolutely brilliant. I have had mine for sometime now but, due to doing other things (knitting of course!), it has been on the "back burner". However, last month I promised some club members that I would demonstrate it, so I had to get down to work. Now please bear in mind that, although I first started demonstrating a linker many years ago, I am not experienced in working with one and am very much open to your ideas and suggestions. Please, if you can add further to what I am going to write (and I am sure you can), drop me a line with any help and ideas and I will gladly share them with everyone in the following months. My address is:- Pat Coulston, 3 Blake Hill Crescent, Poole, Dorset, BH14 8QN.

First of all, linkers are very easy to thread up and you can of course use the same yarn for the sewing up, as you used for the garment. The instruction manual is clear and helpful.



SEWING UP SEAMS

This is just so easy it's not true! You push the edge of one piece of the garment on to the "needles" of the linker and the bonus is, that you can see exactly where each needle goes in, ensuring a lovely straight seam. Then place the other side on the same linker needles and away you go - it is that easy. You have to be a bit careful at the end though! I go on beyond it for about 10 stitches, which makes a chain that can be undone and the ends of the yarn sewn in. If you stop too soon and pull the chain stitch that has been made, it will all come undone! (I've done that - bought the T shirt and so on!) What I am working on now, is attaching a neckband on to the "sewn and cut" edge of the garment, in one go. These are the results so far:-

NECKLINE

Mark and cut out the neckline as usual and work out how many stitches you require for the neckband. Keep a record of this number.

NECKBAND

Cast on the number of stitches required, in the rib of your choice and knit the depth needed - this is a double neckband, so it needs to be twice as deep as a single band. (Tip - it is best to cast on a little looser than normal.)

Transfer the stitches to the main bed. At MT-1, knit one row and at MT, knit one row. Knit one row with nylon cord (or button thread or similar) and then knit at least eight rows of a contrast colour.

ATTACH THE BAND

Hold the band with the stocking stitch rows at the top and push the cast-on ribbed edge of the neckband on to the linker needles - the same number of needles as were used to knit the neckband. Then, with the right side of the garment facing you, return this also to the same linker needles. This is really easy and you can place it on evenly, all the way round.

The next bit is tricky and does need a bit of practice

and, oh yes, have some small rubber bands beside you!

Starting at one end, pull the waste yarn downwards and the stocking stitch rows above the waste yarn, upwards, so that you can clearly see the last row of stitches in the main yarn. Push the spikes of the linker needles through the first two stitches. Stretch a rubber band on to these needles plus a couple of empty ones, to prevent the stitches slipping off again. When I first did this, as soon as I put some stitches on, the previous ones fell off!

Continue, putting about four or five more stitches on to the needles, then another rubber band and so on, all the way round. On completion, gently remove the rubber bands, leaving a couple if you wish just to hold the neckband firmly into place.

Then just link as usual, removing the rubber bands before you get to them. The result is fantastic (provided you caught all the stitches).

At my first attempt I dropped more than I caught, but then I got it down to just one or two and now I don't drop any.

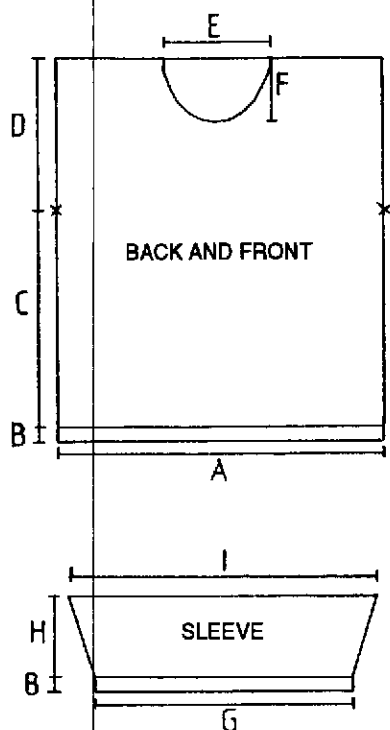
You can also decorate your work with linking. Place the knitting carefully on the linker then "link" to produce a line of chain stitches. Stitch several lines, cross cutting each other, if you wish.

As I said, this is as far as I have got. Please, let me have your hints and ideas, then we can all share them. I am going to buy a linker stand sometime, which will be very helpful. My linker is electric and if you can go to that extra expense, it is well worth the saving in time and effort - however, having said that, the hand models are just as good.

If you do not have a local dealer, then Hague Linkers can be contacted at:

B. Hague & Co Ltd
Mile End Road
Colwick
Nottingham NG4 2DW
Tel: 0115-987 0031.

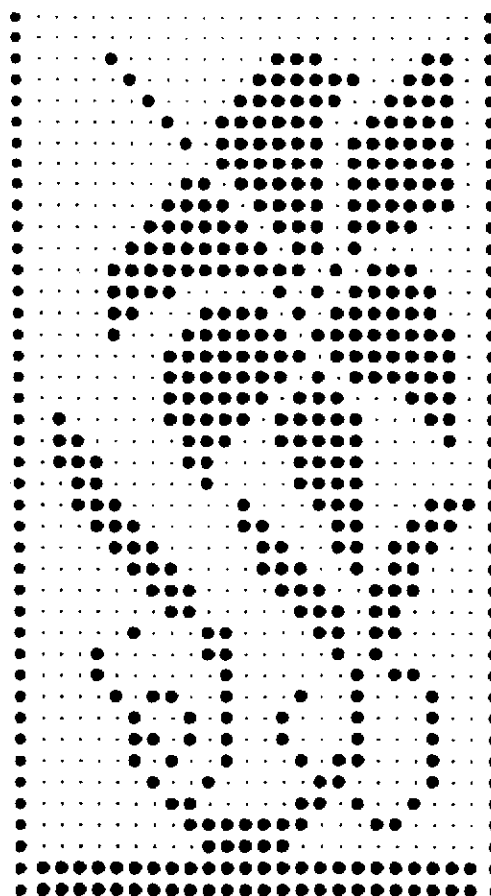
◀ 16



A = 50 [55, 60] cm
B = 2 cm
C = 34 cm
D = 24 [26, 28] cm
E = 16 [18, 20] cm

F = 10 cm
G = 40 [43.5, 47.5] cm
H = 12.5 cm
I = 47.5 [51.5, 55.5] cm

PUNCHCARD CHART



COMPETITION

HERE'S A SIZZLING PRIZE!

This new iron heats up extremely quickly and is ready to use in three minutes - much faster than others. The detachable transparent water tank lets you see when you need to top it up and as soon as you replace the refilled tank, the iron is ready to go again. Refilling is easy too - just top up at the sink and slide the tank back into place, since there are no pressure valves to worry about.

The iron has three variable steam positions plus a dry position and there is a boost button to give a shot of steam for really stubborn creases. There are independent soft-touch switches on

the base for the boiler and the iron, lights to indicate when steam is ready or the tank empty and a stainless steel soleplate. The iron comes complete with 2.1 metres of flexible mains cord which has a ball swivel for ease of ironing movement and there is a large storage compartment in which to store it.

The new HI 994 Steam Generator from Philips retails at £199.95 and, if you're not sure where to find one, you can call the Sales Order Desk at Philips and they will give you the address of your nearest stockist. The telephone number is 0181-689 2166.



New from **PHILIPS**
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GENERATE THE ANSWER

With the help of the clues provided, fill in the squares until you reach the centre of the grid. When you have found all the answers, you will see that the circled

squares reading clockwise will spell out four words which might describe what your latest knitted garment could become with the help of the Philips Steam Generator!

CLUES

1. Teasing well known to knitters! (7)
2. Levees (anagram) (6)
3. Throw - on or off if knitting! (4)
4. Gently tap bird - knitters follow it! (7)
5. Don't make one of yourself when you attend it! (10)
6. Nice ham (anagram) (8)
7. Mr Major has one, so does knitter perhaps! (7)
8. What slimmers and knitters often do! (8)
9. Sent marg (anagram) (8)
10. Want the French to have a knitting tool (6)
11. Street annoyance produced by knitter (6)
12. Very thick - like tinned pineapples! (6)
13. Do up shoe - with thin material? (4)
14. The way knitters join up (4)
15. Quiet monkey fashion (5)
16. They could be punched or dealt! (5)

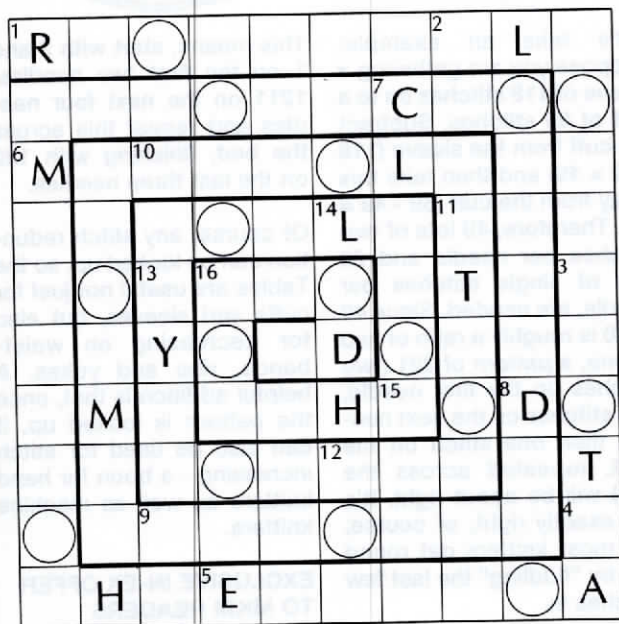
COMPETITION RULES

1. Only one entry per person will be accepted.
2. This competition is open to residents of the UK only, except the employees of Machine Knitting Monthly, the magazine's typesetters, printers, distributors, employees of this month's competition sponsors and their relatives.
3. The closing date is 31st October, 1996. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry drawn from our postbag after the closing date.
6. The winner will be notified in writing and the result will be published in a future issue of Machine Knitting Monthly.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

Put the four words you have found on a postcard, or on the back of a sealed envelope, add your name and address and send it to:-

October Competition
MKM, PO Box 1479
Maidenhead
Berkshire, SL6 8YX

Entries must arrive by the closing date, 31st October, 1996.



Free Ticket Draw

Take a trip to Scotland's 10th Knitting & Needlecraft Fayre

This great annual event will be at the Royal Highland Showground at Ingliston near Edinburgh, from 25th to 27th October 1996.

See the advertisement below for details of the ticket prices and the number of the advance booking hotline. However, we have 20 pairs of FREE tickets for this popular show, kindly provided by the organisers, Nationwide Exhibitions (UK) Ltd, for our readers.

The winners receive two tickets each, so why not send in an entry to our draw and you could be off to beautiful Edinburgh and treating a friend to a super day out at Scotland's own exhibition of all that's new and exciting in machine knitting and so many other needlecrafts.

Your first step on the High Road to Scotland could be writing your name and address on the back of a postcard or sealed envelope and posting it to:

Edinburgh Tickets
Machine Knitting Monthly
PO Box 1479
Maidenhead
Berkshire SL6 8YX

There's no time to hesitate since the show begins on 25th October. We wish you luck, but if you don't believe in it and want to book to be sure, just ring the hotline - 0117 970 1370 - and save £1.00 on every ticket.

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SPOTLIGHT

STITCH REDUCTION TABLES

"Join to sleeve, decreasing stitches evenly." It sounds easy enough but it can be surprisingly hard to get right. Michael Ward of In-Ex has the answer.

THE THEORY

In theory, joining two pieces of knitting on the machine should be easy. Knit the cuff of a sleeve, for example, hang the bottom of the sleeve on to the same needles, knit one row at tension 10 and cast off - simple!

The problems start when the cuff and the sleeve have a different number of stitches. You now need to gather the sleeve by placing two stitch-

es, rather than one, on to each needle. This is easy for full gathers (straightforward two on to one all across the bed), but in most cases a mixture of two stitches on one needle and one stitch on one needle, in the correct ratio, will be required. On top of this, whatever ratio is used will have to be distributed evenly across the bed to get even gathers, otherwise you will end up with a very odd looking sleeve!

THE RATIO

To calculate the ratio, subtract the number of stitches on the cuff from the number of stitches on the sleeve. This is, in fact, the total number of "two stitches per needle" required. Now take this difference away from the actual number of needles and you'll get the number of needles with just one stitch.

Let's take an example. Suppose you are gathering a sleeve of 118 stitches on to a cuff of 69 stitches. Subtract the cuff from the sleeve ($118 - 69 = 49$) and then take this away from the cuff ($69 - 49 = 20$). Therefore, 49 lots of two stitches per needle and 20 lots of single stitches per needle, are needed. Since 49 to 20 is roughly a ratio of two to one, a pattern of 221 (two stitches on the first needle, two stitches on the next needle, then one stitch on the next, repeated across the bed) will be about right. It's not exactly right, of course, but most knitters get round this by "fiddling" the last few stitches in.

If you pull forward to upper working position all the needles requiring two stitches, you can then check that you have the pattern right before hanging on any stitches.

EXACTLY RIGHT

For those who want to get it exactly right, Stitch Reduction Tables are the answer. These were generated by a computer program working out the pattern combinations for all possible stitch reductions up to 200 needles. The result looks like a telephone directory, but in a few seconds gives exactly the right answer. Look up 133 reduced down to 105, for example and you see:-

	Begin	Repeat	End
133/106	-	1211	12
133/105	21	1211	122
133/104	22	1211	22



This means, start with 2 and 1 on the first two needles, 1211 on the next four needles and repeat this across the bed, finishing with 122 on the last three needles.

Of course, any stitch reduction can be looked up, so the Tables are useful not just for cuffs and sleeves, but also for decreasing on waistbands, ribs and yokes. A helpful addition is that, once the pattern is looked up, it can also be used for stitch increasing - a boon for hand knitters as well as machine knitters.

EXCLUSIVE IN-EX OFFER TO MKM READERS

Stitch Reduction Tables, normally £5.95 plus postage from In-Ex, are offered exclusively to readers of Machine Knitting Monthly (while stocks last) for only £4.95 plus 50p towards the cost of post and packing. Don't miss this opportunity to add a really useful book to your shelf - it will always be the quick way to make those calculations and could save you from wasting loads of time, re-doing those joins that went wrong!

This offer closes 31st December, 1996. Send the coupon (or use separate paper to avoid cutting your magazine) with a cheque for £5.45 (per copy inc p&p) made payable to In-Ex Ltd. Post your order to:- MKM Offer, In-Ex Ltd, PO Box 1459, Windsor, Berkshire SL4 2SD.

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Designed by

CINNAMON MOHAIR

3

Fran Francis

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for chunky machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yorkshire Mohair Mill Cocktail Range. (Yarn Guide No.17.)
2 x 350 g cones in 3MC809 (MY).

GARMENT WEIGHT

Finished garment in second size weighs 485 g.

*The fibre content of this yarn is 78% Mohair, 13% Wool, 9% Nylon.
For further information about this yarn, please write to the following
address:- The Yorkshire Mohair Mill, Mill Shop/Mail Order Dept.,
Unit 1, Gibson Street, Bradford, West Yorkshire BD3 9TS.*

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.

Actual size 112 [120, 128, 136] cm, 44 1/2 [47 1/2, 50 1/2, 53 1/2] in.

Length to shoulder 67.5 cm, 27 in.

Sleeve seam 47.5 cm, 19 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

15 stitches and 22 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 86 [92, 98, 104] Ns on each bed at centre of machine to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 26 rows. Transfer sts for st st. Set RC at 000. Using MT, K 66 rows. Place marker at each end *. K 62 rows. RC shows 128.

SHAPE SHOULDERS

Cast off 10 [11, 12, 13] sts at beg of next 2 rows and 9 [10, 11, 12] sts at beg of foll 4 rows. Using WY, K a few rows over rem 30 sts and release from machine.

FRONT

Work as for Back to *. K 46 rows. RC shows 112. 16 rows less have been worked to shoulder than on Back.

SHAPE NECK

Using nylon cord, K 51 [54, 57, 60] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 28 [31, 34, 37] sts rem. K 8 rows.

SHAPE SHOULDER

Cast off 10 [11, 12, 13] sts at beg of next row, K 1 row. Cast off 9 [10, 11, 12] sts at beg of next row, K 1 row. Cast off rem 9 [10, 11, 12] sts. With carriage at right, unravel nylon cord over 16 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right, set machine for 2x2 rib (2x1 N

arrangement). Push 38 Ns on each bed at centre of machine to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 20 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 4th row until there are 62 sts, then on every foll 3rd row until there are 84 sts. K 7 rows. RC shows 88. Cast off.

NECKBAND

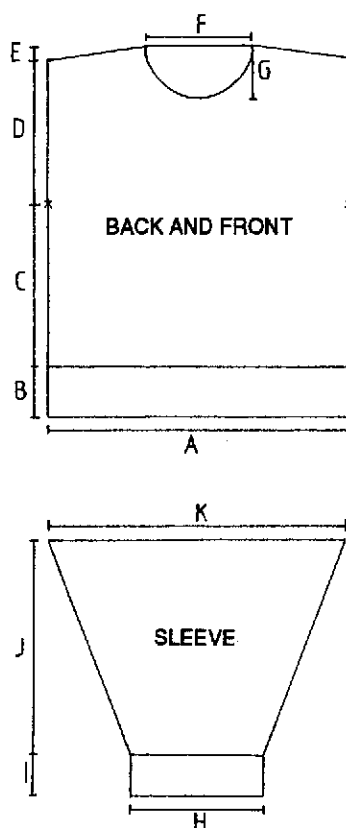
Join right shoulder seam. With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 80 Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 20 rows. Transfer sts for st st. Using MT, K 1 row. With P side facing, pick up 30 sts across back neck, 17 sts down right side of front neck, 16 sts across front neck and 17 sts up left side of front neck and place on to Ns. Unravel WY. Using MT+2, K 1 row. Cast off.

PRESSING

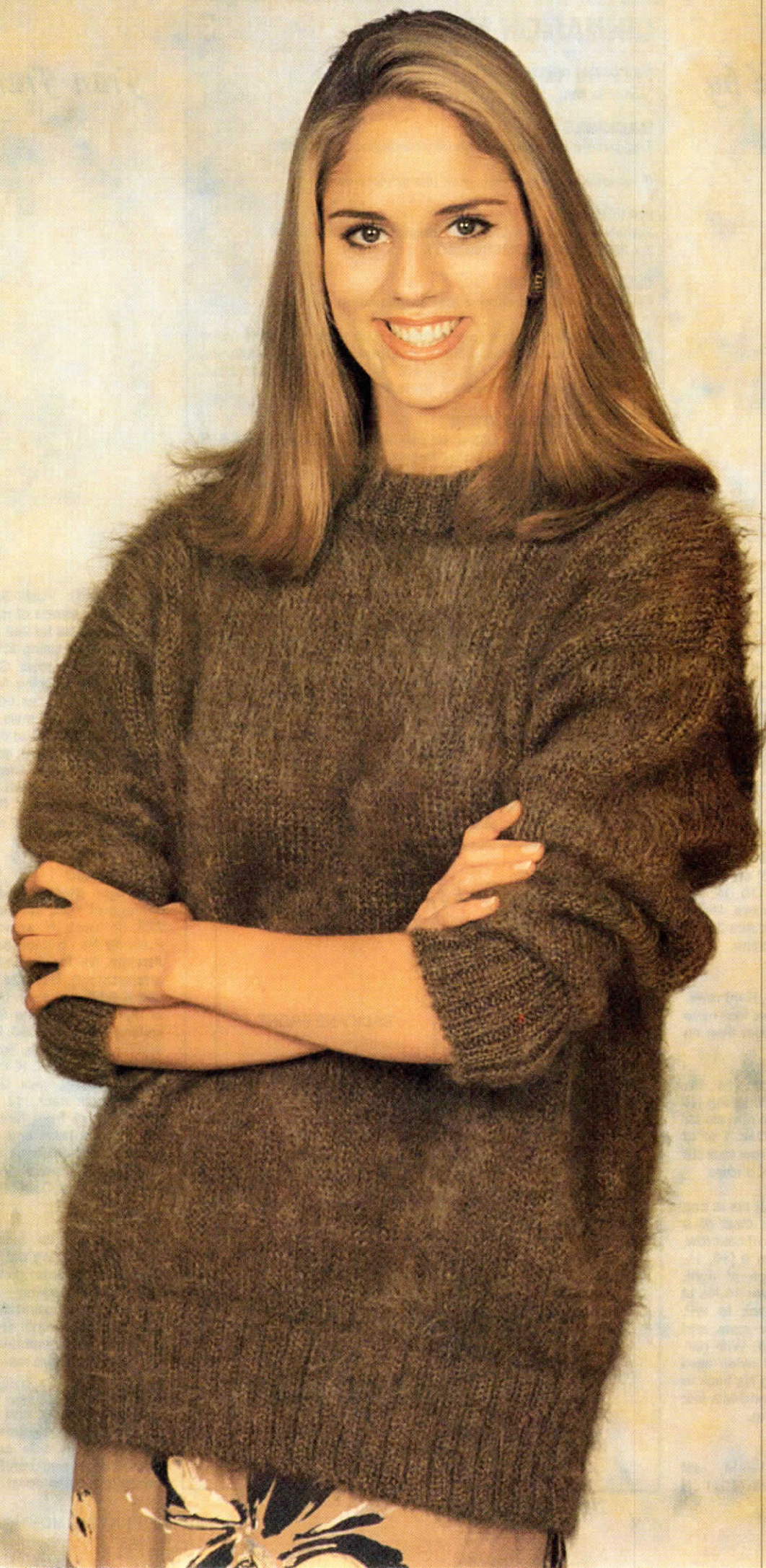
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder and neckband seams. Set in sleeves between markers. Join side and sleeve seams. Fold neckband in half to inside and catch down.



A = 57 [61, 65, 69] cm
B = 9.5 cm
C = 30 cm
D = 28 cm
E = 2.5 cm
F = 20 cm
G = 10 cm
H = 25 cm
I = 7.5 cm
J = 40 cm
K = 56 cm





Designed by

FLECKED ARAN

4

Fran Francis

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for chunky machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Spectrum Strata Aran. (Yarn Guide No.17.)
7 [7, 8, 8] x 100 g balls in Peat (MY).

GARMENT WEIGHT

Finished garment in second size weighs 655 g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to the following address:— Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Telephone 01484-843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 102 [112, 122, 132] cm, 40½ [44½, 48, 52] in.

Length to shoulder 73.5 cm, 29 in.

Sleeve seam 44 cm, 17½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

16 stitches and 25 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 42 [46, 49, 54] Ns at left and 41 [46, 49, 53] Ns at right of centre 0 to WP. 83 [92, 98, 107] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 34 rows. Transfer sts for st st.

1ST AND 4TH SIZES

Inc 1 st at right edge.

3RD SIZE

Inc 1 st at each end.

ALL SIZES

84 [92, 100, 108] sts. Set RC at 000. Using MT, K 84 rows. Place marker at each end *. K 64 rows. RC shows 148.

SHAPE NECK

Using a length of MY, cast off centre 22 sts. Using nylon cord, K 31 [35, 29, 43] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and every foll alt row until 25 [29, 33, 37] sts rem. Cast off. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

FRONT

Work as for Back to *. K 48 rows. RC shows 132. 22 rows less have

been worked to shoulder than on Back.

SHAPE NECK

Using a length of MY, cast off centre 16 sts. Using nylon cord, K 34 [38, 42, 46] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 25 [29, 33, 37] sts rem. K 12 rows. Cast off. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP.

Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 38 Ns on each bed at centre of machine to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-

2/MT-2, K 20 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st at each end on next and every foll 4th row until there are 60 sts, then on every foll 3rd row until there are 90 sts. K 6 rows. RC shows 92. Cast off.

POLO COLLAR

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 89 Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-1/MT-1, K 26 rows. Using MT-2/MT-2, K 27 rows. Transfer sts for st st. Using MT+1, K 1 row. Cast off.

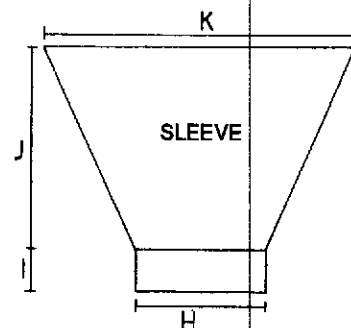
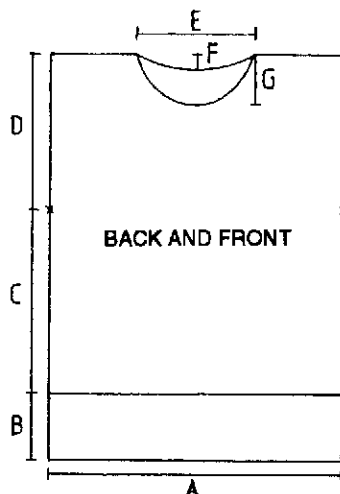
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side seams, leaving welts open. Join sleeve and collar seams. Sew collar into position, fold in half to outside.

- A = 52.5 [57.5, 62.5, 67.5] cm
- B = 12 cm
- C = 33.5 cm
- D = 28 cm
- E = 21 cm
- F = 2.5 cm
- G = 9 cm
- H = 23.5 cm
- I = 7.5 cm
- J = 36.5 cm
- K = 56 cm



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PICTURE KNITTING

DINOSAURS AFTER DARK

The spooky season is upon us so why not join in with a prehistoric monster or two – just for a change.

Wendy Phillips

With the approach of Hallowe'en and Guy Fawkes' night, an increasing number of shops are at present selling the usual fireworks alongside weird witches, spooky masks and scary spiders, all of which will be discarded when the celebrations are over.

Whereas, as well as being useful, the knitted bobble hat illustrated here will really stand out in the dark and, worn on heads gathered round a blazing bonfire, will look bright and colourful (as well as frightening!) The fearsome looking dinosaur with an exploding volcano in the background can be knitted on virtually any garment since it is a pattern with only a 43 rows x

24 stitches repeat. The words "dinosaurs rule OK" are of course optional (hand select the needles where necessary).

WENDY'S MONEY MAKING IDEA

It goes without saying there will be a great many Hallowe'en and Guy Fawkes' night celebrations as always this year. Large bonfire parties around 5th November could provide you with a number of eager customers. Where possible, try to contact the organiser and, if necessary, leave samples so that orders can be taken.

For Hallowe'en parties prehistoric monsters might make a welcome change from the

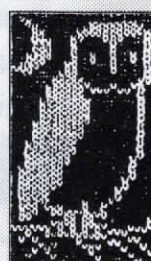


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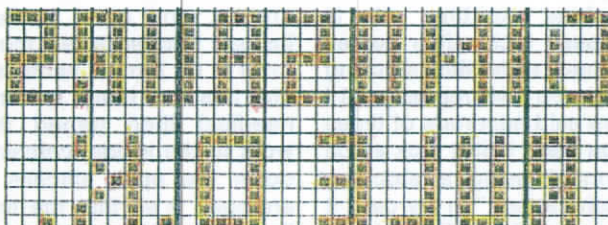
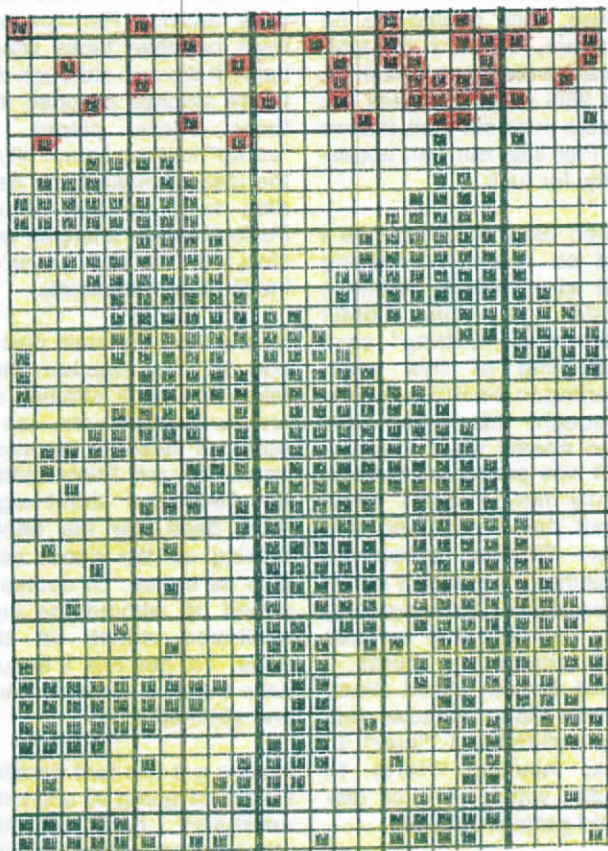
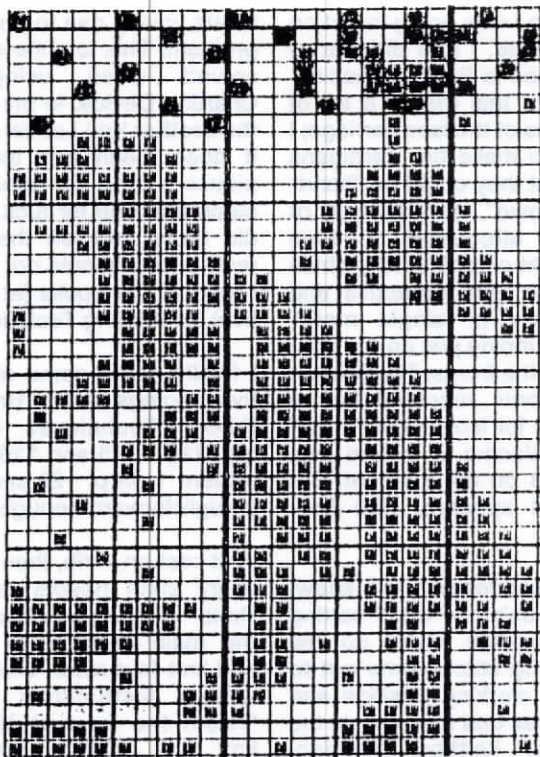
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presently popular ghouls and ghosts. (There are 16 different dinosaurs to choose from in this month's special book offer). If, however, the more

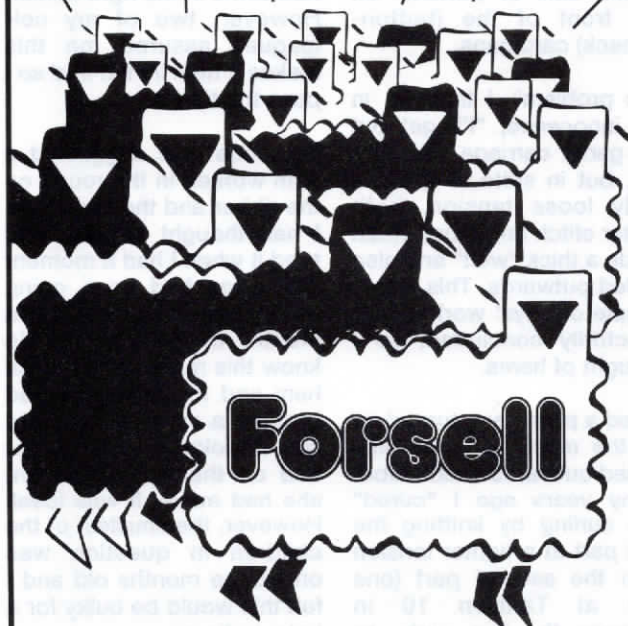
traditional creatures of the night, cats and owls, are preferred you will find this month's two free patterns could prove very useful also.





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LATCH ON

EXPERIMENTS

This month I have been experimenting with ways of beginning a garment, other than by ribbed welts.

Joan Lafferty

It all started because a customer wanted cardigans for her four children; all alike, but longer than usual and without ribbing - they must hang loose. She also wanted "some sort of pattern" on the front of the (button-to-neck) cardigans.

"No problem", I thought, in my innocence, "I'll get out the garter carriage." Which I did, but in spite of using a fairly loose tension, both garter stitch and moss stitch made a thick "welt" and also curled outwards. This was a couple of days' work unsatisfactorily concluded, so I thought of hems.

I tried a plain hem, turned up on the machine - this also curled outwards. I remember many years ago I "cured" this curling by knitting the first part at a tighter tension than the second part (one row at Tension 10 in between the two parts, to give a nice fold line.) This cured the curling, but of course it made the hem "draw in" which was frowned upon by my customer. I then tried a mock rib hem, using two needles working and one out of work. To get the effect of rib this needs to be knitted at a tension three numbers lower than the main, but it also pulls in to some extent and on a loose tension this also curled.

At this stage I took my problem to the Knitting Club. There were lots of hints here, but either I had tried it already, or it didn't work because of tightening in. One hint I had not heard, was to start a hem with a

couple of rows of very fine cotton or even sewing thread. Unfortunately I didn't have any suitable cotton. I hardly think cotton bouclé would have worked, even if I had some in the right colour! However, two of my colleagues assured me this makes a hem lie flat and so I pass the tip on.

Someone else suggested a hem worked in the round on the ribber and the main bed. I had thought of this, so I tried it when I had a moment (this saga had been going on, by this time, for about a month, on and off.) I do know this makes a very nice hem and my colleague had brought a sample for me to see. It looked beautifully flat and on the lady's garment she had made, it was ideal. However, the smallest of the children in question was only three months old and I felt this would be bulky for a baby to lie on.

Doing this sort of hem needs a little thought; the bottom edge can be a bit "loopy" if one is not careful. I got over this by starting with waste yarn, knitting a few rows then starting all over again with the zig-zag row and circular rows on a tight tension. Instead of going straight into the main tension it is better at this stage to do one "round" with an "intermediate" tension since, sometimes, the machine objects to leaping from something tight to something looser and decides to jam in the middle.

At this stage I abandoned the hem for the time being and concentrated on the

pattern I was going to put on the fronts. I had thought of fine lace (a Brother speciality), but this meant a lot of strokes of the lace carriage; I was to make five cardigans so that they could be "handed down", ten pieces of work altogether. I then thought of tuck stitch, which can be very attractive and possibly a "single motif" type running just up the middle of the fronts. The Brother electronic machine has a facility for isolating a "motif" and placing it where one wishes on the garment. But not, it appears, with tuck stitch.

As most readers will know, when using a "tuck" setting the needles which do the stocking stitch come out to upper working position and the ones that tuck stay in the normal knitting position. When I tried to isolate some needles it seemed that the positions reversed themselves. This should be no problem, or so I thought, because there is a switch on the 950i which reverses the needle position. Well, it does for Fair Isle, but not, apparently, for tuck.

I then read all the books I had on electronic knitting and sure enough, Kathleen Kinder in her book *"Electronic Knitting"* says something of this when referring to the 910 machine. I thought this might have been altered when the later 950i was produced, but evidently not. (I don't know about the Silver Reed and later Brother electronic machines - I couldn't afford these AND a new bungalow!) So I had to settle for tuck right across the fronts. I chose Brother Stitch World Pattern 268, because this has well-defined "lines" of tuck, running "North to South" with a sort of diamond pattern between.

Has anyone spotted why I was having so much trouble getting a loose welt? For anyone who is new to machine knitting, it is because tuck stitch comes up much wider than stocking stitch. So I will repeat what I have said hundreds of times "You can't knit a tuck stitch garment using a stocking stitch pattern." In my case it was stocking stitch at the back and tuck stitch on the

fronts, giving rise to another problem. This is quite easily solved when using a Charting Device, in my case the Brother Knit Leader, BUT it does mean two tension pieces - one for stocking stitch and one for tuck. So I did these and left them to rest, as one should do, while I read all the books (at least five) on Ribbing Techniques.

I finally found some attractive edgings in the Brother Ribber Techniques Book (pp. 113 - 115 and 120) and pattern 1 on p. 120 seemed straightforward enough.

Just cast on in rib, then push every sixth needle out to "hold" on the main bed, set the main carriage to hold and knit four rows. Then the written instructions said, "Reset the lever to N and knit one row". I did as instructed. I found several stitches dropped on the ribber next to the ones that were tucking. Perhaps two rows between tucks would help? It did not, although different stitches dropped this time! Three pieces of "scrap" knitting later, I hit on the idea of making the needles tuck on the ribber. Perfect! I used a largish tension, with the Slide Lever on I (a Brother technique).

So I knitted the main pieces and put them together. I had taken the neck stitches off on to waste yarn, so I replaced these for the neckband. Silly me, I duly knitted the neckband about eight rows deep (for the baby), tucking on the ribber needles as before. Of course it ended up without the nice scalloped effect on the edge. To get this I should have made a separate band and stitched it on.

Having got this far I decided I was not going to undo the neckband. I had "held" the stitches rather than casting off (as I always do). Have you ever tried to make a neat job of picking up stitches that have been held? Take my tip, and don't bother. Instead I added a few more rows in rib (I must confess I did this on hand knitting needles) then turned the work to the inside, catching down the open stitches. I arranged it so that the fold line was at the point of my tucked rows, fortunately the

neckband, now double, had a slightly wavy effect. I have yet to decide if I shall exaggerate this type of neckband on the other four garments, or if I shall do the plain, simple, neckband I usually knit.

Finally the button and buttonhole bands. My experience with the neckband told me that I should not pick up the stitches. I seldom do this anyway. If I am doing a sideways band I knit the band first, then put the garment on to the same stitches, knit one row at tension 10 and cast off with the latch tool.

This would have been fine if the fronts had been in stocking stitch, but the tuck was making a wavy edge and I noticed that, although the front and back were the same length, the neck shaping was rather high.

I decided that, if I made ordinary ribbed bands, I could sew these on taking up a little of the "slack", bringing the neckline a bit lower. This worked well, the only slight problem was that the bands tended to turn over when

attached. The side seam was not exactly underarm either.

Fortunately the yarn I was using had a percentage of wool, so I was able to pin the work out and hover over the garment with a steam iron. I know patterns usually tell us to "block" the work and even steam it before sewing up, but this is not the best way to treat acrylic yarn. Anyway, blocking (using pins) can make nasty little "noses" unless one is very careful.

My normal practise is to sew up the whole garment, then smooth it out on to a damp cloth, placing another, somewhat wetter cloth on top and leave it to dry. It is a good idea to check a couple of times after an hour or two, to make sure there are no unwanted creases being pressed in.

In conclusion I am glad to say my customer approved of my first cardigan. Thank goodness we have been having a hot summer, so I have had time to do all these experiments!

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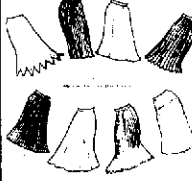
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SKATING POLAR BEAR

5

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber and intarsia facility.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in Powder Blue (MC).
1 x 500 g cone in Warm White (A).
30 g in White (B), 25 g in Black (C), 20 g in Orange (D) and 20 g in Adriatic Blue (E).
A small amount in Red (F), Brown (G) and Grey (H).

GARMENT WEIGHT

Finished garment in first size weighs 205 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU, or telephone 01282 779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 71 [76, 82] cm, 28 [30, 32] in.
Actual size 83 [89, 93] cm, 33 [35, 37] in.
Length to shoulder 52 [56, 59.5] cm, 20 1/2 [22, 23 1/2] in.
Sleeve seam 43 [45.5, 48] cm, 17 [18, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch and intarsia (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

BACK

With carriage at right and using A, cast on 119 [127, 133] sts at centre of machine in 1x1 rib with extra st at left. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 24 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 44 rows. Using MC, K 138 [154, 168] rows (adding snowflakes, if required). RC shows 182 [198, 212]. Using a length of MC, cast off centre 69 sts. Push 25 [29, 32] Ns at left to HP. Using WY, K a few rows over rem 25 [29, 32] sts and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to *. Set RC at 000. Using MT, K 1 row. Cont in intarsia from chart over 40 Ns at

left and 40 Ns at right of centre 0. K 155 [171, 185] rows. RC shows 156 [172, 186]. 26 rows less have been worked to shoulder than on Back.

SHAPE NECK

Push 68 [72, 75] Ns at left to HP. Cont on rem sts for first side. Push 1 N at neck edge to HP on next 26 rows. 25 [29, 32] sts rem. Using WY, K a few rows in st st and release from machine. With carriage at left, push 51 [55, 58] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping. Push rem 69 Ns from HP to UWP. Using MC, K 1 row. Cast off.

SLEEVES

With carriage at right and using A, cast on 57 [61, 65] sts at centre of machine in 1x1 rib with extra st at left. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib

*Designed by
Christiana Products*

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Always twist yarns together when changing colours in intarsia to prevent a hole forming.
- We have added the odd snowflake on the Back and Sleeves, just follow snowflakes on chart and add at random intervals.
- Work 180 rows from intarsia chart on Front, then continue in st st and MC or add extra snowflakes taken from chart on 2nd and 3rd sizes.
- Some of the snowflakes will not be needed on the neck, but we have left them in for the larger sizes.



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D7

knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st at each end on next and every foll 4th row until there are 73 [77, 81] sts. K 1 row. RC shows 30. Using MC, K 110 [120, 130] rows (adding snowflakes, if required) and, at the same time, cont to inc on every 4th row from previous inc until there are 107 [101, 95] sts, then on every foll 5th row until there are 123 [129, 135] sts. K 3 rows. RC shows 140 [150, 160]. Cast off loosely.

JOIN RIGHT SHOULDER

Push 25 [29, 32] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off with a latch tool.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

NECKBAND

With carriage at right and using A, cast on 135 sts at centre of machine in 1x1 rib with extra st at left. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 20 rows. Transfer sts to main bed. Cast off.

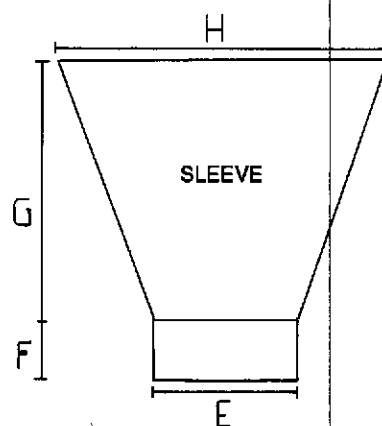
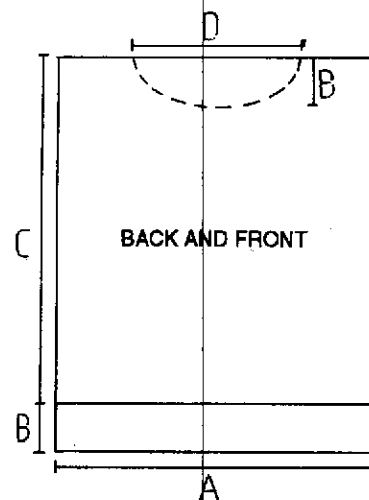
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves, matching centre to shoulder seams. Join side, sleeve and neckband seams. Sew cast on edge of neckband into position. Fold in half and catch down on inside.

A = 42.5 [45, 47.5] cm
B = 6.5 cm
C = 45.5 [49.5, 53] cm
D = 24.5 cm
E = 20 [21.5, 23] cm
F = 8 cm
G = 35 [37.5, 40] cm
H = 43.5 [46, 48] cm



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DEAR ANNE...

Share your thoughts with us by writing to Anne at the address on page 5.

★ STAR LETTER ★

Dear Anne

I subscribe to all the machine knitting magazines because I enjoy them so much! I look back at the copies like others read a novel! I first took a Passap M201 and ribbon to India in 1956 and brought it back to my native Cornwall when widowed in 1966 – then I got an F200. After that I got a secondhand Knitmaster 323 for the Charter Radar – traded in for a 360 for the one-action lace and 580 PE1 in July 1988. Last year I was given a Compaq 286 SLT computer, so I added DesignaKnit 5 and a secondhand printer. Apart from a week on KM700/60N for double jacquard with Christine Morey and Anne Kite's Videos Four and Five, I have depended on the magazines and books to keep up to date. (My PhD London was for Soil Algae and Erosion in Delhi! – Yes, officially I am a plant ecologist!) I design my own knitting and use about all of the Knitmaster and Silver attachments such as the KR11 with AG50 (I did "Gameboy" for grandson and a full size rabbit for a friend). I have drawn on PC, printed and traced to K11 a man's shawl collar cardigan Jan '96.

It is hard work learning computing (I was 75 years old on the 9th March 1996). Today I am knitting an Iris Bishop design as a continuous border pattern with the YC6 – for a jacket (cut and sew) to go with three shadow pleated In-Ex skirts in Artistic yarn.

I enclose a photo of my multi-mylar PE1 design for the local village show "Cornish Celebration". (Entry 10p – I won first prize – 30p!) I "traded" the jerseys for a freezer full of yeast bakes and cakes!

Yours sincerely,
Susan Vaidya
Camborne, Cornwall

I think you probably deserve an endurance medal, Susan, but since nobody would knit for 40 years unless they really enjoyed it, endurance is obviously the wrong word. Perhaps devotion is a better one and your letter certainly has to be awarded our Star this month, so your next year of Machine Knitting Monthly comes free with our compliments. We all hope you will enjoy it as much as those cakes and yeast bakes, as a reward for your devotion to knitting which we hope will continue to give your enormous pleasure – in between computer games.

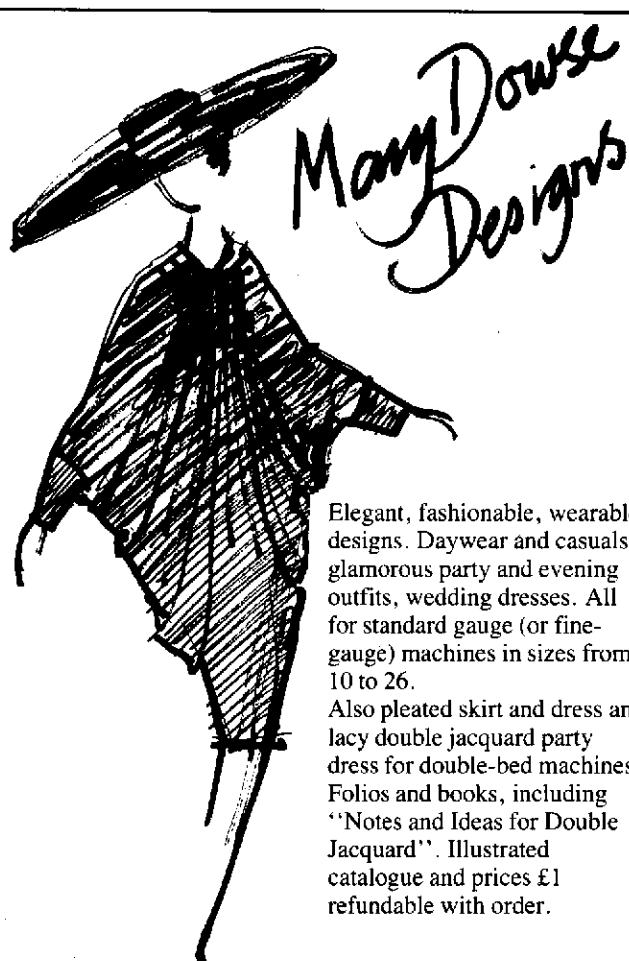
Dear Anne

I recently had two wonderful days at the Machine Knitting Workshop at Hatton, Saturday 11th and Sunday 12th May.

Hatton Village is near Peterhead on the north east coast of Scotland. This letter is in appreciation of all the hard work and organisation which goes into a project such as this. Full credit to the ladies

of the Hatton Knitting Club and all their helpers.

The two days flew past and maybe some could be left wondering whether it was all worthwhile. It certainly was. I enjoyed every minute. There were seven demonstrators up from the south. The different aspects and techniques of knitting gave a huge variety of things to be learned. I



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Designed by

HALLOWEEN SPIRIT

6

Kathy Haynes

PROGRAM

Prog - ENT
Erase - ENT
Cast on - 4 - ENT
All st patt - NO
St patt A - 207 - ENT
Enlarge/Position - NO
Test - NO
All st patt - NO
St patt B - Dot - ENT
Read card 1
Alter - ENT
Direct - NO
Add - ENT
Add what? - Dot - ENT
Read card 1
Alter - ENT
Direct - NO
3 col - ENT
Add - ENT
Add what? - Dot - ENT
Read card 1
Alter - NO
4 col - ENT
Knit tech - 207 - ENT
Enlarge/position - ENT
CM? - NO
Rows - 128 - ENT
Sts - 29 - NO
Sts x 2 - 58 - ENT
Position - ENT
Patt aft R O - ENT
To R/L O - -27 [-31, -35] - ENT
In patt at R O - ENT
Rep R O - No - ENT
Rep sts O - No - ENT
All st patt - NO
St patt C - Dot - ENT
Read card 2
Alter - ENT
Direct - NO
Add - ENT
Add what? - Dot - ENT
Read card 3
Alter - ENT
Direct - NO
3 col - ENT
Add - ENT
Add what? - Dot - ENT
Read card 4
Continue - ENT
Read card 4 contd
Alter - NO
4 col - ENT
Knit tech - 207 - ENT
Enlarge/position - ENT
CM? - NO
Rows - 312 - ENT
Sts - 40 - NO
Sts x 2 - 80 - ENT
Position - ENT
Patt aft R O - ENT
To R/L O - ENT
In patt at R O - ENT
Rep R O - NO - ENT
Rep sts O - NO - ENT
All st patt - ENT
Form - NO

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic E6000 machines.

MATERIALS

Forseil Shamal 4-ply, (Yarn Guide No.11.)
1 [1, 1] x 400 g cone in Royal (Col 1).
2/30s acrylic, approximately 25 g in each of the following contrast colours:- Dark Grey (Col 2), Medium Grey (Col 3), White (Col 4) and Rust (Col 5).

GARMENT WEIGHT

Finished garment in second size weighs 215 g.

The fibre content of Shamal is 80% Acrylic, 20% Wool. For further information about this yarn, please write to the following address:- T Forseil & Son Ltd, Blaby Road, South Wigston, Leicestershire LE8 2SG. Tel: 0116-278 6281.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 66 [71, 76] cm, 26 [28, 30] in.
Actual size 69 [74, 78] cm, 27 1/2 [29 1/2, 31] in.
Length to shoulder 40 [43, 46] cm, 16 [17, 18 1/2] in.
Sleeve seam 28 [31, 35] cm, 11 [12 1/2, 14] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

40 stitches on each bed to 13.1 cm and 40 rows to 2.61 cm, measured over pattern (stitch size approximately 4/4 1/2).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) Before knitting, prepare any reader sheets from the charts provided.

BACK

Handle down. Orange strippers. Set up 108 [116, 122] Ns on each bed at centre of machine in WP. * Arrange Ns for 2x2 rib (2x1 N arrangement). Follow cast-on 4. Rack once to left. Set RC at 000. Set lock on N/N and ss to 2/2. Using Col 1, K 1 row. Set lock on CX/CX and ss to 2 1/2 2 1/2, K 2 rows. Rack once to right. Set lock on N/N and ss to 3/3, K 30 rows. RC shows 33. Push up empty in-between Ns on both beds to WP. * 108 [116, 122] Ns on each bed. Set lock on CX/CX, K 2 rows. Set lock on N/N and K 1 row. Set RC at 000. Set ss to 4/4 1/2 **. Follow console for stitch pattern A. K 2 rows each of Col 1, Col 2, Col 3 and Col 4 until RC shows 536 [584, 632]. Cast off.

FRONT

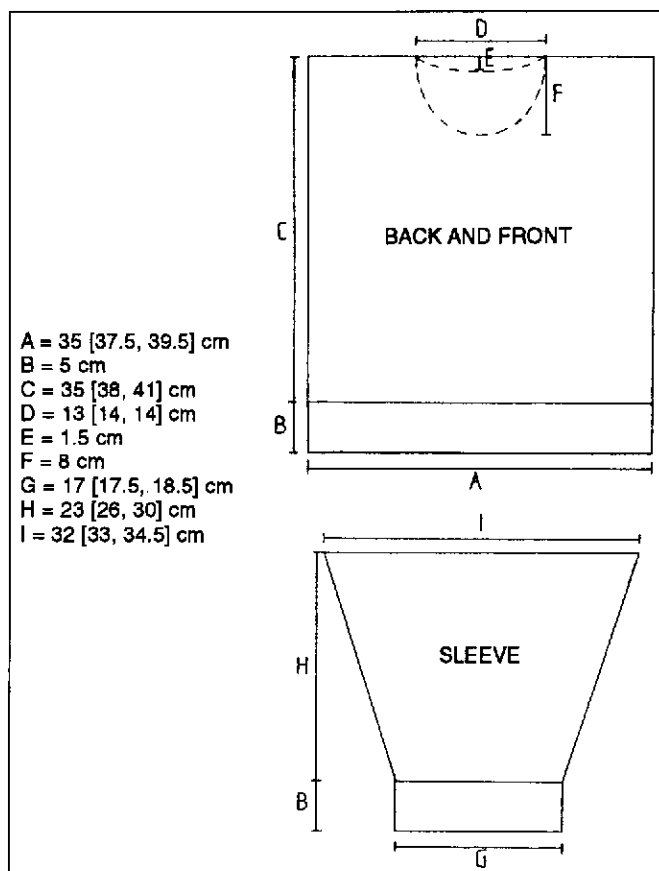
Work as for Back to **. Follow console for stitch pattern B. K 2 rows each of Col 1, Col 2, Col 3 and Col 4 until RC shows 128. Follow console for stitch pattern C. Change Col 5 to Col 4 and K 408 [456, 504] rows. RC shows 536 [584, 632]. Cast off.

SLEEVES

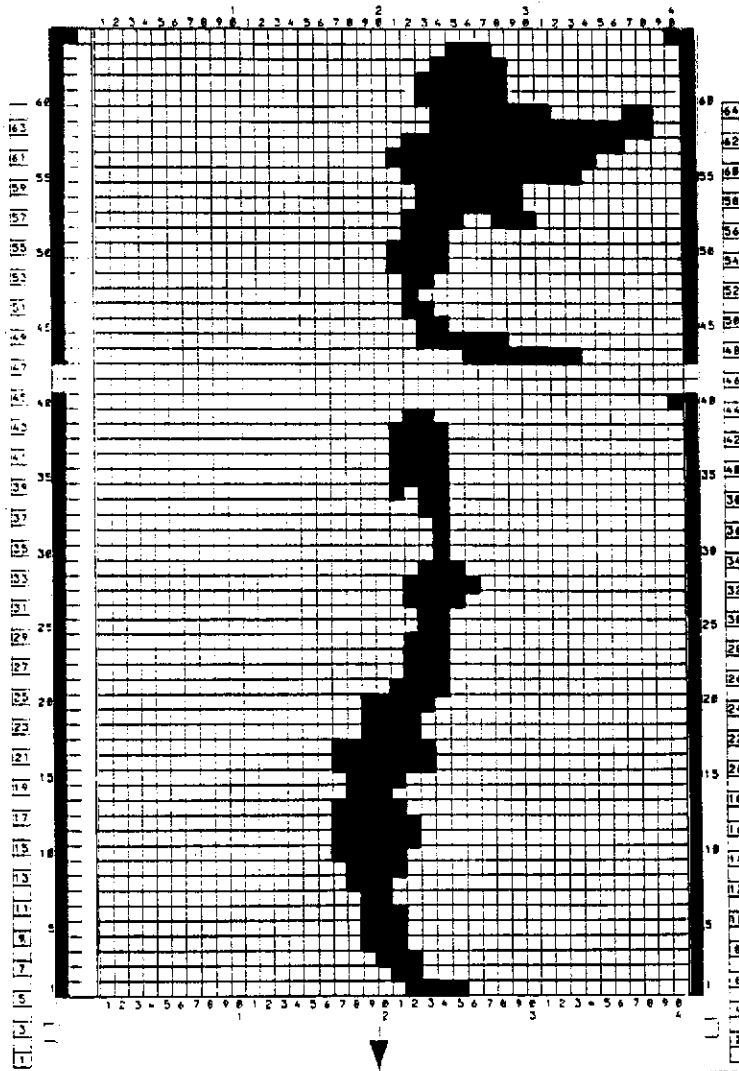
Handle down. Orange strippers. Set up 52 [54, 58] Ns on each bed at centre of machine in WP. Work as for Back from * to *, 52 [54, 58] Ns on each bed. Set lock on CX/CX, K 2 rows. Set lock on N/N and K 1 row. Set RC at 000. Set ss to 4/4 1/2. Follow console for stitch pattern A. K 2 rows each of Col 1, Col 2, Col 3 and Col 4 and at the same time, shape sides by inc 1 st on each bed at each end on next and every foll 15th [16th, 19th] row until there are 98 [102, 106] sts on each bed, K until RC shows 352 [400, 456]. Cast off.

NECKBAND

Handle down. Orange strippers. Set up 116 [122, 128] Ns on each bed at centre of machine in WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Follow cast-on 4. Rack once to left. Set RC at 000. Set lock on N/N and ss to 2/2. Using col 1, K 1 row. Arrange pushers under every back bed N in WP. Push empty Ns on back bed to WP. Set lock on CX/CX and ss to 3/3, K 2 rows. Rack once to right. Set lock on BX/N and K 24 rows. RC shows 27. Push empty Ns on front bed to





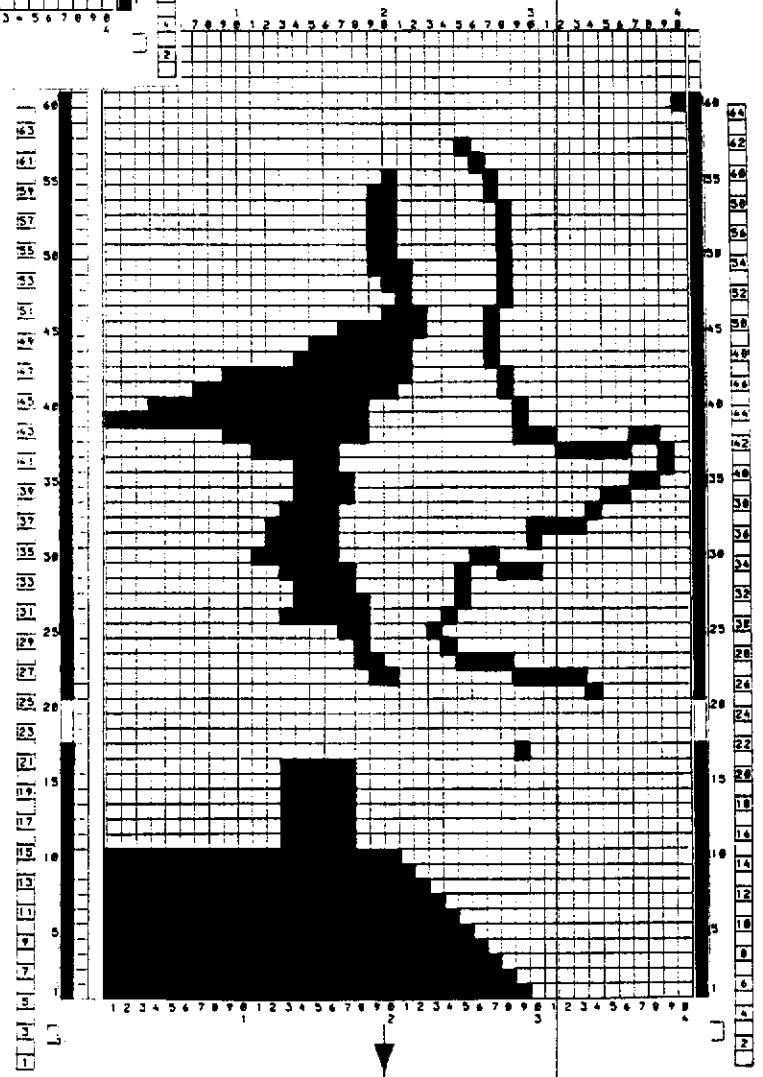


READER CARD 4

READER CARD 3

READER CARD 2

READER CARD 1



WP. Set lock on CX/CX, K 2 rows. Set lock on N/N and K 1 row. Change to black strippers. Set lock on GX/N and ss to 5/5, K 4 rows. Pull yarn down between beds. Set lock on N/GX, K 4 rows. Using WY, rep last 8 rows. Change to orange strippers. Set lock on N/N, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins. Form the neckband into a circle and lightly

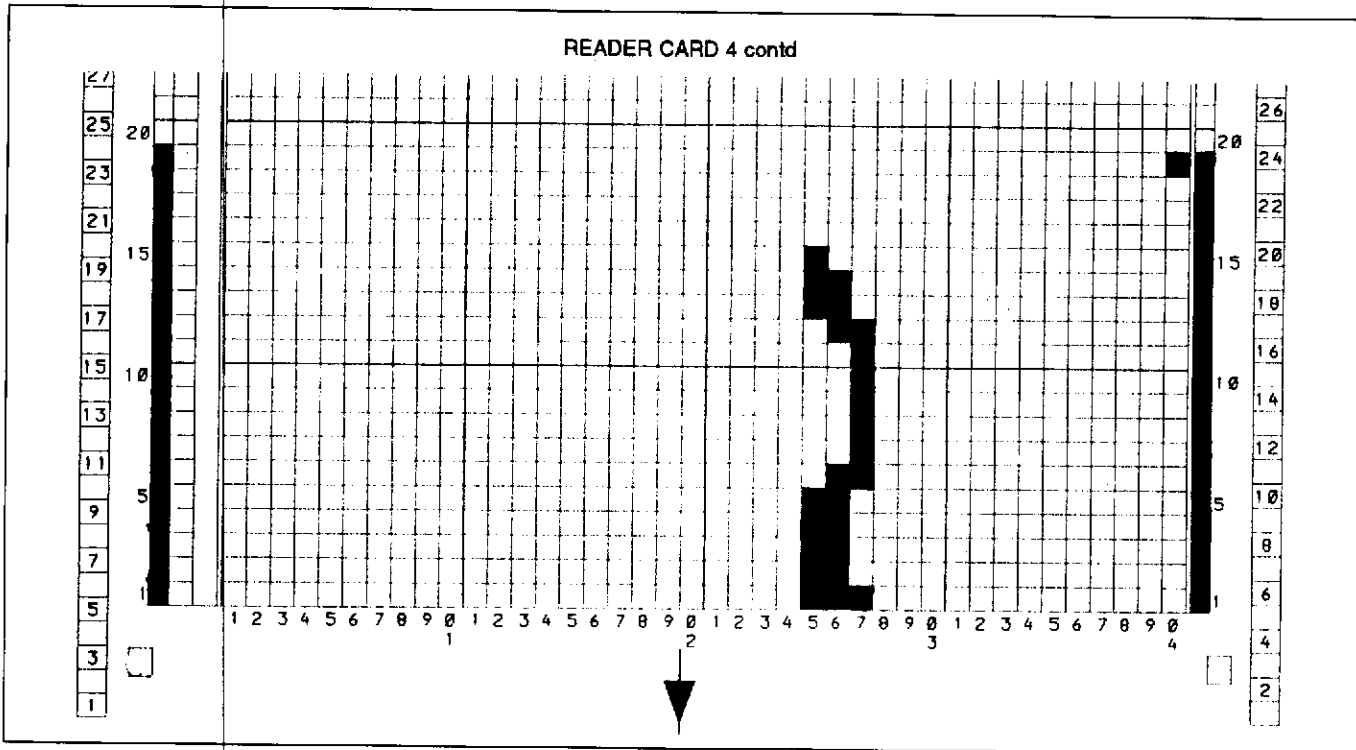
press the stocking stitch edge only.

MAKING UP

Join right shoulder seam. Draw a cut and sew neckline on back and front, using measurements given on diagram as a guide. Sew 2 rows of zig-zag stitch around neckline, then cut out surplus fabric to form neck curve. Pin neckband

into position just below zig-zag rows and, unravelling WY as required, backstitch through open loops of last row worked in Col 1. Catch down remaining loops on inside, enclosing cut edge. Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Give final, light steam.

READER CARD 4 contd



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THE KNITTING & STITCHING SHOWS

London - Dublin - Harrogate

This year's shows will have international appeal with kimonos from Japan, batiks from Java and felt tents from Afghanistan. However, for machine knitters, the big news is that this is their show too with a larger than ever representation from their "world".

In fact there has been such a response this year from machine knitting exhibitors that the organisers, Creative Exhibitions, have been able to realise their ambition of grouping these companies together to make a dedicated machine knitting area.

So who will be there? John Allen, of course, who has long been a supporter of these particularly creative shows. John will be running a technical and design clinic and displaying not only his own work, but that of amateur knitters taught by him and graduate knitters selected by him from the colleges this summer.

Gathered around John's well-established stand will be some very familiar companies. Among them there will be a Brother workshop and we've heard that Singer will be there with a new machine and Soft Byte with DesignaKnit 6 and possibly a new product, but we've no details yet.

Nina Miklin will also be showing her new product - the "Designer Label Collection" - an exclusive range of designs supplied as a complete kit of her beautiful yarn, the pattern and a woven label stating, "A Nina A Miklin Original". Nina's wonderful range of Italian yarns spell quality from the start and they are particularly easy to knit.

Among the other yarn selections available will be those of Texere, famous for their huge choice of imaginative yarns offering colour, texture, luxury and variety - just the stand to find something really "different".

Designers and writers include Kate Arklay and Kadanse and there will be a Forge Craft stand where Sylvia Wynn will demonstrate her beautifully exact

portraits of British wildlife, executed in wool and cotton on to knitted garments by her Swiss darning technique.

As you see, **The Knitting and Stitching Shows** attract quality and creativity and that's what we are hoping for in the Tea Cosy competition where we are sponsors of the machine knitted categories. We shall see what you have come up with against stiff competition and will report after the shows. There has been a large number of entries we hear and the tea's on Taylors of Harrogate! The suppliers of the famous Yorkshire Tea are giving the winner of each category, free tea for a year!

Don't miss your nearest Knitting & Stitching Show and just to make your day - turn to page 55 where you'll find a special *Machine Knitting Monthly* voucher which will give you a saving of £1.00 off the price of a full adult ticket at the door.

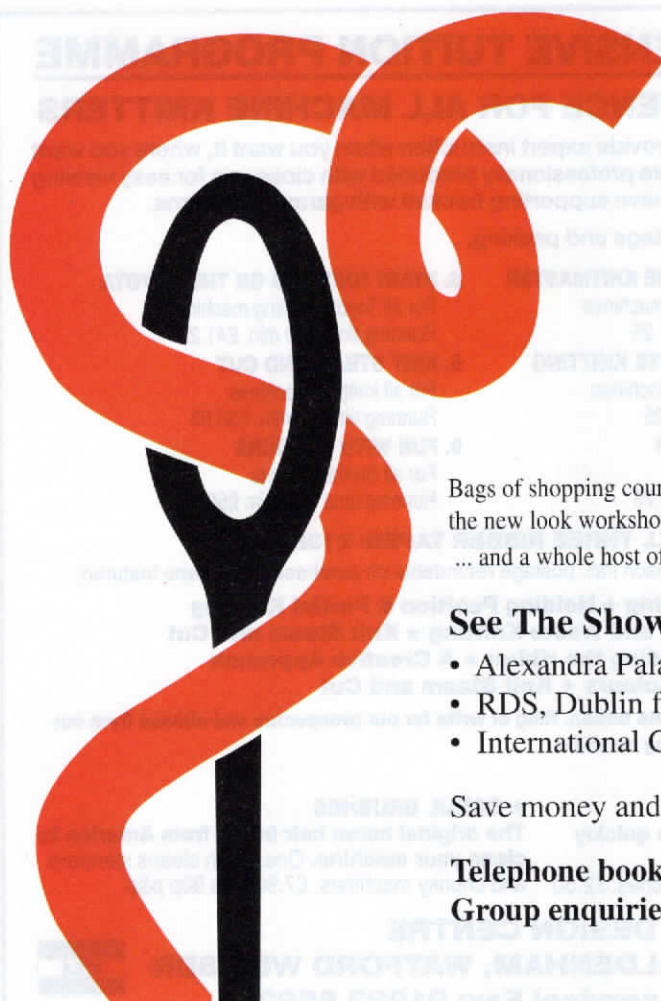
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PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Oddments of 4-ply yarn. (Yarn Guide No.11.)

Black (A), Beige (B), Red (C), Peach (D), Pale Blue (E), White (F), Green (G) and Orange (H).

Oddment of Double Knitting yarn. (Yarn Guide No.14.)

White for hair (DK).

Polyester stuffing.

A small amount of black felt for eyes.

UHU clear adhesive.

A red pencil crayon.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Grandad stands approximately 31 cm, 12½ in high.

TENSION

We used tension dial setting 6 as main tension (MT) throughout, unless otherwise stated.

KNITTING NOTES

- We used knit side of knitting as right side unless otherwise stated.
- 'E-wrap' means use closed edge method of casting on.
- 'Thread off' means break yarn, then thread end through sts and release from machine.
- 'Transfer alt sts' means transfer every alt st on to adjacent N and push empty Ns back to NWP.
- Oversew end stitches of rows together to make a flat seam.

Designed by Ruth Cox

FEET (KNIT 2)

Push 31 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT and A, K 1 row to cast on. Hang cast-on comb or use a nylon cord to secure loops, then push empty Ns back to WP. Set RC at 000. K 31 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn, secure and join seam.

LEGS, BODY AND HEAD

FIRST LEG

Push 31 Ns to WP. * Using B, cast on using e-wrap method. Set RC at 000. K 41 rows *. Using WY, K a few rows and release from machine.

SECOND LEG

Push 31 Ns at left of centre 0 to WP. Work as for First Leg from * to *. Push 31 Ns at right of centre 0 to WP. With P side facing, replace First Leg on to empty Ns. 62 sts. Unravel WY.

BODY

K 20 rows.

TO MAKE EDGE OF PULLOVER

Using C, K 5 rows. Using MT+2, K 1 row. Using MT, K 5 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. K 20 rows.

HEAD

Using D, K 35 rows. Transfer alt sts. Using MT-3, K 5 rows. Thread off.

ARMS (KNIT 2)

Push 21 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT and E, K 1 row to cast on. Hang cast-on comb or use a nylon cord to secure loops, then push empty Ns back to WP. Set RC at 000. K 19 rows. Place marker at each end. Using MT+2, K 6 rows. Make a hem by placing loops from marked row on to corresponding Ns. Using MT and D, K 19 rows. Place marker at each end for wrist. K 11 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn, secure and join seam.

HAIR

Push 61 Ns to WP. Push 2nd and every foll alt N back to NWP. Using DK, cast on using e-wrap method. Set RC at 000. Using MT+4, K 10 rows. Cast off.

PULLOVER NECKBAND

Push 4 Ns to WP. Using C, cast on using e-wrap method. Set RC at 000. Using MT, K 100 rows. Cast off.

SHIRT FRONT

Push 20 Ns to WP. Using E, cast on using e-wrap method. Set RC at 000. Dec 1 st at each end on every row until 2 sts rem. Cast off.

CAULIFLOWER

FLORETS

Push 17 Ns to WP. Push 2nd and every foll alt N back to NWP. Using F, K 1 row to cast on. Hang cast-on comb or use a nylon cord to secure loops, then push empty Ns back to WP. Set RC at 000. K 21 rows. Thread off. Using cast-on and cast-off yams, gather sides of work. With P side as right side, pull up gathering yarn slightly. Place stuffing inside. Pull up yarn tightly and secure, leaving ends of yarn underneath cauliflower. Using a sewing needle, make a stab stitch through to top of piece, then back down again. Pull yarn to make a slight depression. Repeat three or four more times in different places.

LEAVES

Push 23 Ns to WP. Push 2nd and every foll alt N back to NWP. Using WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using G, K 8 rows. Push empty Ns back to WP. K 8 rows. Make a hem by placing loops of first row worked in G on to corresponding Ns. Unravel WY when work is completed. K 2 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn, secure and join side seam. With first 8 rows of knitting as outside, place

florets inside leaves and secure.

CARROTS (KNIT 4)

Push 7 Ns to WP. Push 2nd and every foll alt N back to NWP. Using H, K 1 row to cast on. Hang cast-on comb or use a nylon cord to secure loops, then push empty Ns back to WP. Set RC at 000. K 10 rows. Dec 1 st at beg of every row until 2 sts rem. Thread off. Pull up yarn, secure and join seam, leaving P side as right side. Using a pencil or knitting needle, stuff carrot. To make leaves: Using G, cut two 12 cm, 5 in lengths. Using another length of G, tie a knot half way along the two lengths. Sew to top of carrot. Trim leaves to approximately 4 cm, 1½ in. Split each strand of yarn to make 'leaves' look feathery.

MAKING UP

Stuff feet. Pull up cast-on yarn and secure. Join back and leg seams of Grandad. Place sufficient stuffing in lower end of legs to hold in a circle. Sew feet on to legs. Stuff remainder of legs, body and head. Pull up yarn at top of head and secure. Using E, sew a line of gathering stitches around neck, pull up and bind several times around neck and



Pippin Designs

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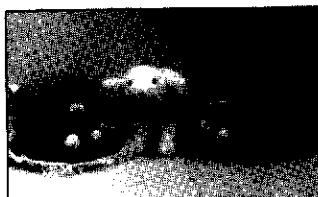
with instructions for making the doll's hair on the machine and getting her facial features just right.



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Pattern books include:

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Please send SAE for brochure to:

Ruth Cox

PIPPIN DESIGNS

22 Clifton Road, Dunstable, Beds LU6 1LU.

AUSTRALIA: Shop 13, Heart of the Park Shopping Centre, Duncan Street, Victoria Park, W. Australia. Tel: 09362 1044

secure. Make a few extra stitches at crotch in B for added strength. Stuff arms. Pull up cast-on yarn and secure. Hold each arm to side of doll, pin and sew where sleeves touch the body from top to approximately 2 cm, 1 in down. Using a length of D, sew a line of gathering stitches around wrists, pull up and bind several times around wrists and secure. Sew shirt front in position. Sew on pullover neckband making sure that the edge of shirt front is covered. Using the template, cut out two circles of black felt for eyes. Mark position of eyes, 16 rows above neck and leaving six clear stitches between. Glue in position. Using F, make a small stitch from centre to top right of each eye. Using two strands of D for nose, make a large French Knot across two clear stitches, 12 rows above neck. Using DK for moustache, make a few "Lazy Daisy" embroidery stitches each approximately 1 cm, 1/2 in long, to form a slight curve under nose (see diagram). Using P side as right side, pin hair on head with each end of cast-on edge level with eyes. Sew to head around edges of hair piece. Tie carrot leaves in a bunch and sew to one hand. Sew cauliflower to other hand and to side of Grandad. Rub the side of a red pencil crayon on to Grandad's face to give him rosy cheeks. (Build up the colour gradually).

TEMPLATE

EYE



NOSE AND MOUSTACHE



Ruth Cox of Pippin Designs specialises in designing patterns to help you make unusual dolls and novelty items that appeal to all age groups. They are quickly and easily made from small amounts of yarn - ideal for presents, charities and craft stalls.

If you would like some more information about her patterns, please send a see to:-

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DesignaKnit 6

Correspondence
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CLUB SPEAKERS

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Tel: 01279-422994.

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25 Englesea Avenue, Weston Coyney,
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ANN DISHMAN
Briarbank, Highview Lane,
Ridgewood, Uckfield,
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Tel: 01825-767757.

Life with Angoras. Angora yarn: its uses, handspinning for the knitting machine, spinning wheel and drop spindle. Rainbow dyeing of commercial and handspun yarns with demonstrations. Any reasonable distance.

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Yvonne Knapman,
19 South Road, Portishead,
Bristol BS20 9DU.
Tel: 01275-842677.

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BERYL JARVIS
90 Asfordby Road,
Melton Mowbray,
Leicestershire LE13 0HR.
Tel: 01664-68449.

As well as demonstrations, topics include - General Talk; Machine Knitted lace; Making Up; Tension (what's that?). Open to requests - whatever the topic I always knit. Info Sheets available - send SAE for mail order. Workshops and private tuition can be arranged. Any distance considered.

KADANSE
Kathryn Smeaton,
55 Woodlands Road,
Charfield,
Wotton-under-Edge,
Gloucestershire GL12 8LT.
Tel: 01454-261361.

Kathryn will be pleased to visit your club and give an informal talk on how she designs her patterns and also to show how to use some of her knitting techniques. She will bring along her sample garments for you to see and her patterns for you to purchase. Within 100 miles of Bristol area, but any distance considered at certain times of the year. (Charfield is 5 mins off Junction 14 of M5, just North of Bristol.)

ANNE KENT
23 Springfield,
East Grinstead,
West Sussex RH19 2RT.
Tel: 01342-313562.

Talks on: Size Right - How to knit a simple sweater to any size using an easy method to calculate sts and rows. Sideways Sweater - As above but for sideways work. Both talks include the 'Magic Formula', Pocket Galore and Designing - An interesting combination talk. Plenty of samples to show! Waistcoats - A small amount of history followed by designs, shaping, cut and sew and so on. New talk for 1997 - Exploring Weaving. Reasonable distance from East Grinstead.

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Tel: 01803-522673.

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RIVERSIDE
Riverside Spinning Co Ltd,
Dockfield Terrace,
Shipley,
West Yorkshire BD17 7AW.
Tel: 01274-596875.

We give an interesting and informative talk on spinning. We also bring some of our yarns and garments and together have a mini fashion show. Fun for all members. All areas considered.

JENNY ROSE
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179-183 Lawn Lane,
Hemel Hempstead,
Hertfordshire HP3 9JF.
Tel: 01422-219298.

Please ask us to your club - we would love to meet you. Our visit would consist of Sue Woolley showing you what can be done on a double bed machine, or a single bed with a ribber and also, the new Magic Fair Isle (Fair Isle without floats). Terry Cotton would love to show you the wonders of computerised knitting. Also included, lots of fun and laughter and a great deal to learn.

Designed by

TUCK RIB CARDIGAN

8

Jocelyn Ridout

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 73 [77, 80, 85, 89] Ns at left and 73 [78, 81, 85, 90] Ns at right of centre 0 to WP. 146 [155, 161, 170, 179] Ns. Push corresponding Ns on ribber to WP. * Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-1/MT-2, K 30 rows *.

1ST AND 4TH SIZES

Inc 1 st at right edge.

3RD SIZE

Inc 1 st at each end.

ALL SIZES

147 [155, 163, 171, 179] sts. Transfer sts and arrange Ns as in Needle diagram. Set RC at 000. Using MT/MT, cont in tuck rib. K 136 [140, 146, 152, 156] rows.

SHAPE RAGLAN ARMHOLES

Cast off 6 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on next and every foll alt row until 35 [39, 41, 43] sts rem. K 1 row. Cast off.

LEFT FRONT

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 71 [74, 80, 83, 86] Ns on each bed to WP. Work as for Back from * to *.

2ND AND 5TH SIZES

Inc 1 st at right edge.

3RD SIZE

Dec 1 st at right edge.

ALL SIZES

**71 [75, 79, 83, 87] sts. Transfer sts and arrange Ns as in Needle diagram. Set RC at 000. Using MT/MT, cont in tuck rib. K 136 [140, 146, 152, 156] rows. K 1 row extra for Right Front.

SHAPE RAGLAN ARMHOLE

Cast off 6 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at raglan edge on next and every foll alt row until 30 [32, 35, 36, 37] sts rem.

SHAPE NECK

Cont to dec at raglan edge on every alt row from previous dec and, at the same time, cast off 4 [6, 6, 7, 8] sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st (2 sts in) at beg of next and foll 5 alt rows, K 2 [2, 8, 8, 8] rows. Fasten off rem st **.

RIGHT FRONT

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 71 [74, 80,

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Celandine Jazz. (Yarn Guide No.8.)
1 x 400 g cone in Black Speckle (MY).
9 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 255 g.

The fibre content of this yarn is 64% Cotton, 36% Polyester. For further information about this yarn, please write to the following address: Celandine Limited, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ. Tel: 01943 604440.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 90 [95, 100, 105, 110] cm, 35½ [37½, 39½, 41½, 43½] in.
Length at centre back 51.5 [53, 56, 58, 60] cm, 20½ [21, 22, 23, 24] in.
Sleeve seam 43.5 [44, 45, 45.5, 46] cm, 17 [17½, 18, 18½] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

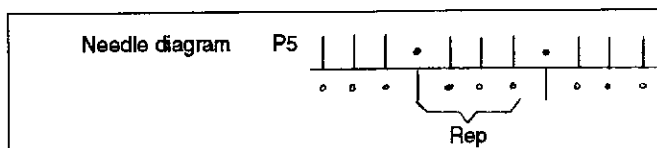
TENSION

32 stitches and 52 rows to 10 cm, 4 in measured over 3x1 tuck rib pattern after washing and drying. (tension dial setting approximately 3/4).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used ribber side of knitting as right side of garment.
- For 3x1 tuck rib, set ribber carriage to slip to the left and knit to the right, with setting for English rib/half Fisherman's rib.
- When shaping, keep the rib pattern correct by transferring sts between the beds as necessary (keeping a minimum of 3 edge sts on main bed).





professional steaming and linking equipment is available but students are expected to take their own computer and machine, if at all possible.

For further details of this Course, please write to:-

**Alston Hall Residential
College
Alston Lane
Longridge
Preston
Lancashire PR3 3BP
Tel: 01772 784661.**

ACCENT ON DESIGN

Here's a reminder of the popular seminar organised by Hastings MKC, which this year takes place on the weekend of 12th and 13th October. Accent on Design is at its usual venue, Claverham Community College, Battle, East Sussex and many of the exhibitors and visitors will be familiar too, since so many knitters wouldn't dream of missing it.

This year the guest speakers are Kate Arklay and Carl Boyd but also giving Master Classes are these experts in a variety of techniques:- Iris Bishop, Chameleon, Ann Durkan, Irene Krieger, Gillian Lamb and Nina Miklin. There is a charge made for the classes which will be filled on a "first come" basis with a deposit due at the time of booking. They may well be fully booked by now but, should you be disappointed, you will have the opportunity of a word with your favourite experts on their stands.

Newcomers will probably be pleased to find that this is a very specialised machine knitting event and therefore everything is "for you". A full ticket costs £8.00 and covers a day's admission, the full seminar programme of lectures and the morning fashion show. Tickets at £5.50 cover a day's admission to the exhibition and the afternoon fashion show only. Master Classes are extra and must be booked.

For tickets and full details, please write to:-

**Carole Meek
Hastings MKC
Hillrise Cottage
Catsfield
Battle**

East Sussex TN33 9BB.

Cheques should be made payable to Hastings Machine Knitting Club and telephone or fax enquiries may be made to 01424 892614.

RIVERSIDE RACE

Riverside Spinning always come up with some special event for their autumn open weekend (2nd and 3rd November) and they've excelled themselves this year!

If you are anywhere near Shipley on Saturday, 2nd November, don't miss their race against time and perhaps a new entry for the Guinness Book of Records, because they plan to start spinning yarn from fibre, mid-morning and have a garment machine knitted in

it, ready to wear by mid-afternoon!

Riverside are being aided and abetted in this wild scheme (or so it seems) by Jilly Bedford, who will be doing the knitting and Janet Spink, who with John Scotton of Hague Linking, will be whizzing the pieces together on a Hague Linker. The estimated time for this enterprise is four and a half, to five hours and, remember, the raw material has to be rushed from one processing machine to another before it becomes yarn suitable for a knitting machine!

Well we really wish them luck and are sure there will be plenty of visitors to do that personally, since Riverside Spinning will have loads of yarn bargains on offer, visiting experts and a great atmosphere for this special weekend. You'll find them at:-

**Dockfield Terrace
Shipley
West Yorkshire BD17 7AW
Tel: 01274 596875.**

V & A DESIGN DAY

There is to be a "Design for Knitting" study day in the Lecture Theatre of the Victoria and Albert Museum in London on 15th November.

It will be introduced at 10.30 am by Francis Pugh of the V & A and the first speaker will be John Allen on the subject of "Machine Knitting Techniques".

Following a coffee break, designer Sue Bradley will talk about "Knitting for a Living" and after lunch John Allen is in conversation with design agency director, Kay Cosserat.

Time for tea and then Geoff Sansbury, of Colinette Yarn Company, brings the day to a close at 4.45pm with his talk, which is entitled "Cooking up Colour".

The cost at full rate is £25 but there are several concessions. For full information and bookings, telephone the booking office on 0171-938 8407.



JO NEWTON

KNITTING DESIGNER

Barrowby Old Hall, Grantham
Lincolnshire NG32 1BX

Tel: 01476-563111. Fax: 01476-568539.

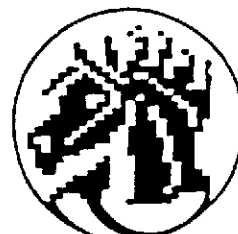
The latest from Jo Newton's stable of MOTIF pattern books is for 'Horse Mad' people and their families!

'JO'S HORSES'

28 realistic designs including Red Indians, Cowboys, Lippizaner Stallions, Two Horse Heads, Eventing (14 patterns for electronic and 24st punchcard of Dressage, Cross Country, and Showjumping and featuring Badminton House and Burghley House), The British Horse Society Logo and a magnificent Carthorse.

Each electronic picture has complementary 24st patterns and the electronic graphs are the correct mylar sheet size and easy count stitch format. If you can't find it in your local stockist please order direct from from Jo at the above address.

The book is £3.25 + 35p p&p and there are also disks to go with it for Brother and DesignaKnit for £4.95 + 25p p&p. Brother Disk users will find the number each design has on the Disk helpfully displayed in the book.



OVER TO YOU

THE TRU-WRAP

When we recently came across a novel new design for a wrap, we wanted to find out more about the designer and her interesting concept. We were introduced to . . .

Jane Hawkins

We discovered that Jane was a self-taught knitter who was happy to tell us about herself and how she came to design the Tru-Wrap. Given the usual shape of a "throw" or serape, she felt it was a design fault that, when one side of the wrap is thrown over the shoulder, the front of the body is left uncovered on that side. So she set about overcoming the problem and arrived at the Tru-Wrap.

In Jane's design the cape is worn straight, the fronts held

together with a frog clasp. The "throw", which drapes so elegantly across the body, extends from one "shoulder" seam and is actually a partial continuation of the back.

The result is a wrap that stays beautifully in place - just as you first arranged it. It does not require constant "tweaking" and you are not left with that draughty, uncovered side. What a splendid idea! So over to you, Jane, tell us about yourself.

"I'd describe myself as European. I was born in Scotland and brought up in South Yorkshire. Since then I have lived in Northern Ireland, Cornwall and France.

Now, at 45, I spend half the year in England and the other half in France. I had a career in Building Society Management, but I gave it up to become a builder's labourer when my husband was having difficulty getting crew to help convert a derelict farm building into a home. Many hidden talents came to light during the following eighteen months; so did blisters and aching bones.

I have always been interested in crafts. I have tried most things but not for long. My husband says I had a new

hobby every week, but all this came to an end when I became the proud owner of a Knitmaster Chunky machine! I was living in France at the time and I bought it over the telephone without seeing it. A friend brought it over to France for me. I found it very hard at first, trying to teach myself with only the machine manual to guide me. The pages became well-thumbed, but by the time I had finished a couple of Fair Isle ski jumpers, I was well and truly a machine knitting junky.

I then discovered Iris Bishop and my dream was to own a standard machine so that I could try out some of her designs. I was to find out that dreams sometimes do come true! We sold our business in France and I bought a brand new Brother 965i. Time flew by whilst I knitted Iris Bishop's designs until one day, I was offered a second-hand ribber carriage and colour changer.

Before the day was out I was wearing my new chenille Jacquard coat and double bed work became my new love. I was a super-junky by this time, knitting morning, noon and night!

The main thing I miss when I'm in France, is my local machine knitting shop in Chacewater. James the owner, is a whiz with the computer and the garter carriage. This is my first stop



when I return to England. I get well stocked up with advice, wool and patterns. I enjoy the camaraderie of chatting to someone with the same interest and James brings me up to date with the news. Take my advice, don't come to Cornwall without popping in on him, you won't regret it.

One of the garments I knitted was in full needle rib using three strands of Bonnie's French Crêpe. I was delighted with the quality of the fabric, it draped so elegantly and was so crease resistant. When I came up with my idea for the "Tru-Wrap", this was obviously my first choice.

The Tru-Wrap was designed in the car on the way back from the supermarket. My head was buzzing with ideas when we got home. Without thinking what I was doing, I went straight in and started knitting it without even unpacking the shopping. It took much more work than I had anticipated, to get from the idea stage to the finished article and it was even more difficult to write it down in pattern form. I certainly could not have done it without the help of Linda, who runs the Carharrack Knitting Club and James, who owns the Machine Knitting Centre - and of course my used and abused husband, who is my wool winder and garment quality controller.

Since the Tru-Wrap there has been no stopping me. The ideas are coming fast and furious, usually in the wee hours of the morning when I sneak out of bed to try out a new stitch pattern or technique that I have been dreaming about. I now

have several suit patterns in print. I have also written a Tru-Wrap pattern for the single bed, because I remember so well the disappointment of seeing garments that I would have liked to knit, when I only had a basic machine.

I must admit to being a bit of a perfectionist. The most important thing with my knitting is the quality of the finished garment - how quickly or cheaply it can be knitted has no bearing whatsoever. I buy distilled water for my iron by the gallon. The steaming and finishing of one of my garments often takes me as long as the actual knitting but, in my opinion, the results outweigh the effort.

Now, I am obviously becoming a technofreak. I have splashed out on a computer and DesignaKnit package, a garter carriage and yet another machine (to quote my husband). My main problem in life now seems to be that there are not enough hours in the day. Also, in France, we are just starting to renovate our derelict cottage, so we are living in one room, knitting and all."

Patterns for the Tru-Wrap can be obtained from Jane's English agent at a cost of £2.95. Please add 25p for p&p and state whether the pattern is for a double bed or single bed machine. Access and Visa cards are accepted. Order from:-

The Machine Knitting Centre
30 Fore Street
Chacewater
Truro
Cornwall TR4 8PT
Tel/Fax: 01872 561145.



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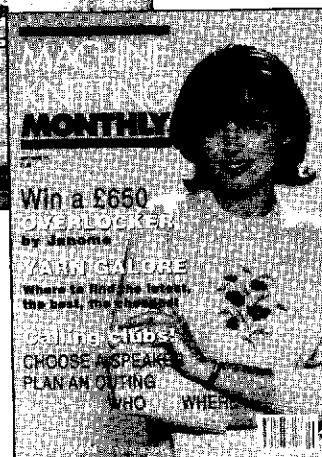
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(04)

SILVER SCENE

THE KNIT CONTOUR

Setting & knitting

Having perfected the tension square and chosen a shape, we now set the Knit Contour and knit!

Maggie Dyke

Over the last two months, we've knitted, finished and measured the perfect tension square! We've also decided on what garment shape we are going to use. All we have to do now is set the Knit Contour and knit the garment, which is going to come out to a perfect size and shape...

The KR 7 and KR 11 Knit Contours work on different

KR7 - Half Scale

size garment pieces. The KR 7 will work with either half or full scale garment pieces, while the KR 11 works with either half or quarter scale. This dictates how the garment piece is drawn on the blank knit contour paper and also how the Knit Contour is set.

If you decide you want to use a full scale garment shape on the KR7, then half

the garment piece is drawn, using the actual measurements in full scale. For a half scale garment piece, the full garment shape is drawn, at half scale - which is where the Triangular Half Scale comes in handy! Whichever you choose, the Select Lever (located at the right hand side of the contour) must be moved to the correct setting, either $\frac{1}{4}$ for full scale or $\frac{1}{2}$ for half scale.

The KR 11 also has a Select Lever to set it to either half or quarter scale. This time, using the half scale setting means you draw half the garment shape on the knit contour paper at half scale (again using the Triangular Half Scale). Using the quarter scale means that you draw the whole garment shape on the knit contour paper at quarter scale (using the Mini Curved Triangle). The Select Lever (on the left of the KR 11) must be set to the correct scale BEFORE you switch on the Knit Contour.

Now we need to go back to our tension square for the stitch and row readings. For our example, we'll use a stitch reading of 30 stitches to 10 centimetres (four inches) and 40 rows to 10 centimetres. This is the sort of reading I would expect to get from a fairly standard 4 ply yarn knitted in stockinet.

LAZY? MOI?

From the set of stitch scales supplied with the Knit Contour, take the scale which has "30" in the top left hand corner. Put it into the clips at the front of the Knit Contour and put in the knit contour block for the first garment piece you are going to knit. I normally knit the back first, then pin it out to shape and steam it, to make sure everything is going according to plan. The back normally has the least amount of shaping, so if anything has gone wrong, I find out about it with a

minimum of effort!

OPERATOR FAILURE

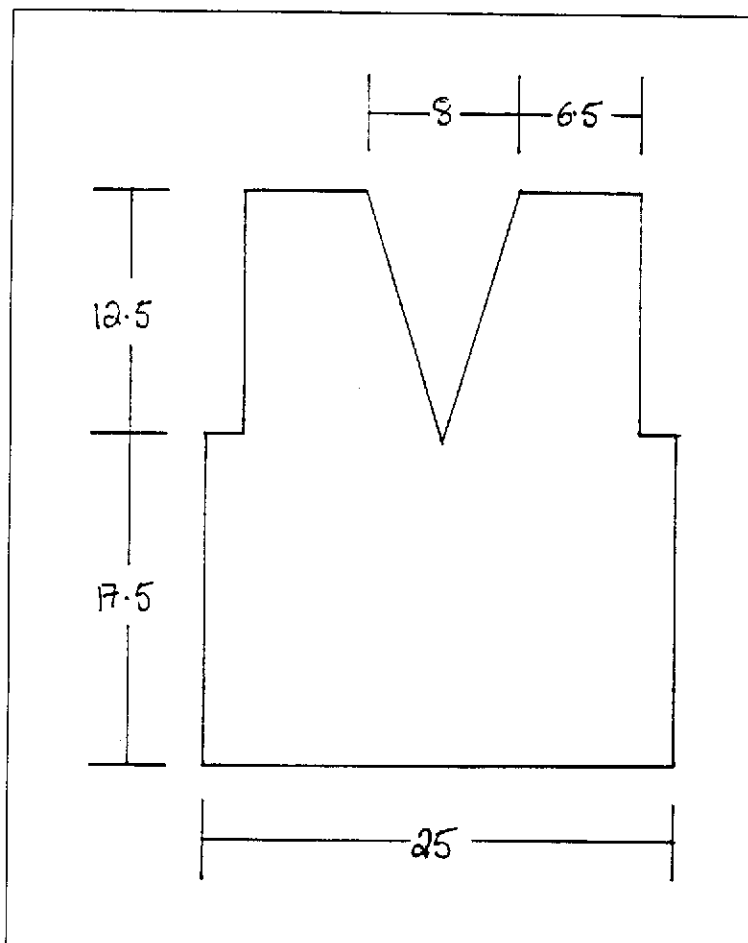
At this point I should say that if anything has gone wrong, it's bound to be my fault - another case of operator failure! Even though I really do know better, I will have done something wrong with the tension square - measured it as soon as it came off the machine or not pinned it out properly - just general carelessness really! If there is a problem, the first thing I do is measure the tension square again, to check that it's still giving me the same readings I took originally. If I have stretched the tension square too much when I pinned it out, the chances are that it will have resumed its normal shape after a little rest!

So we've got the block and the stitch scale in the Knit Contour now. All we have to do is look along the stitch scale to the point where the garment line on the knit contour crosses the stitch scale - and that will tell us how many stitches to cast on to knit the garment shape in the yarn and stitch pattern chosen. It's so simple!

Just to show you how much difference the tension reading can make, I've taken the ladies' sweater block from the basic KR 11 set and placed the "30" stitch scale across it. That gave me a reading of 64 stitches either side of centre 0 on the machine (128 stitches altogether). Then I did the same with the "26" stitch scale, which would be approximately the reading I would expect to get from a tuck stitch pattern. That told me to cast on 56 stitches either side of centre 0 (112 stitches altogether) to knit exactly the same size. That's a difference of eight stitches on either side of 0, a total of 16, which gives a difference of about five to six centimetres on each piece, making the garment either four inches too big or too small. That sounds to me like a very convincing argument for spending time making a proper tension square!

FROM FINE TO CHUNKY

The stitch scales supplied with both the KR 7 and KR 11 will cover all gauges of machine, from fine to chunky, so you don't need to



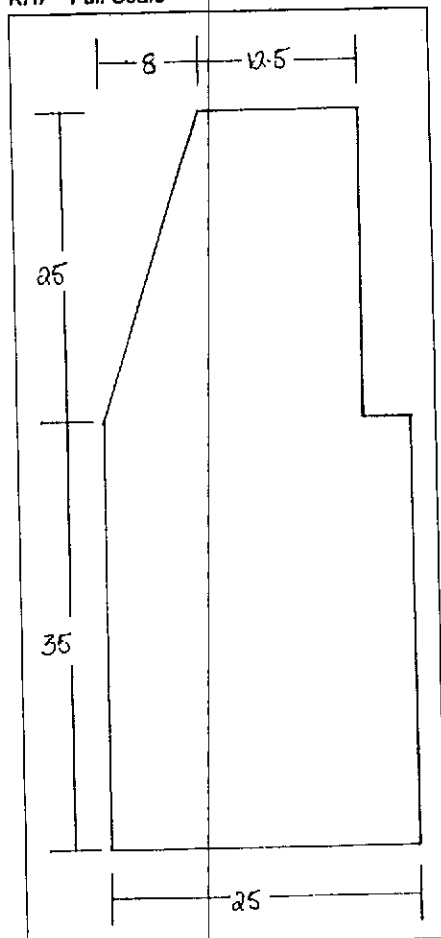
buy any extra ones should you want to move the Knit Contour from the fine gauge to the double knitting gauge machine for example.

Now we know how many stitches to cast on. All we need to do now is to set the Knit Contour to the correct row reading. Have a look in the instruction book for the Knit Contour for details on how to do this. There are a couple of extra points on the KR 7 row setting I'd like to draw attention to. There are three little knobs to the right hand side of the KR 7. The one on the extreme right is called the Change Dial. This has a choice of three settings - a neutral position, which is indicated by the triangle mark, a 30-60 position and a 61-120 position. Whenever you alter the Row Number Dial (the knob on the left), the Change Dial should be set to the triangle mark. If you try to move the Row Number Dial when the Change Dial is set to either of the other positions, it will be very stiff and won't do the Knit Contour a great deal of good!

ALL CHANGE

Having set the Row Number

KR7 - Full Scale



Dial to the correct setting (we are using 40 rows for our example) the Change Dial is then set to the 30-60 position. This is because the number of rows - 40 - is covered by the 30-60 setting. If the row reading we were using was 92 for example, we would set the Change Dial to the 61-120 position. Turning the Change Dial to the two positions changes how often the Knit Contour "clicks" the block forward as we are knitting. When it's set to 30-60, the Knit Contour block moves one place every time the tripper on the carriage passes the trip lever. When the Change Dial is set to 61-120, the block moves on every alternate row - this is a useful thing to remember if you need to unpick any rows - the block should be turned back once for every two rows that are unpicked.

It's also important that the Select Lever is set to the correct position, as this affects how far the block is advanced with every pass. If you are working with a half scale block and the Select Lever is set to full scale ($\frac{1}{1}$) you have a perfect recipe for disaster - I know, I've done it!

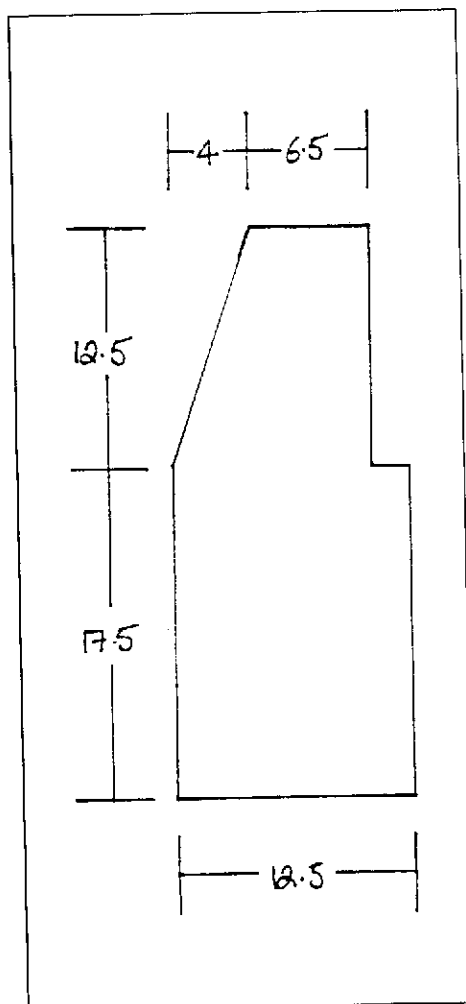
That just about covers the principles of the Knit Contour. The only thing it remains for me to do is to mention one of the features of the KR 11 which may help you to decide which is the right Knit Contour for you.

FIVE COLOURS PER ROW

Silver Reed electronic machines will knit multi-coloured Slip and Jacquard patterns. The very nature of slip stitch patterns means you need to knit a lot of rows to make a short length of fabric. Most slip stitch patterns will just about come within the range of the 61-120 row reading on the Knit Contour. Not all do however and this

becomes even more likely in multi-coloured patterns. Each colour requires one pass of the carriage. A three-colour pattern in slip stitch could very easily require 65 rows to knit 10 centimetres. With three passes of the carriage required to knit one row, this means we need to make a total number of 195 passes of the carriage to knit 10 centimetres. The highest number of rows to which we can set the KR 7 is 120. However, the KR 11 has a very cunning little thing called the Change Lever. To use this feature, set the number of rows as normal (in the case of our example, we would set this to 65). Now set the Change Lever to 3, because we are knitting three co-lours in a row. The Knit Contour will only move on every third pass of the carriage - when one complete row of knitting has been made. I'd love to meet the person who comes up with these ideas - it's just so simple and makes life so much easier! The Change Lever will allow for up to five colours in one row, so there's plenty of scope.

Just before I disappear for this month, I'll tell you about a way you can check if your Knit Contour is working correctly or not. Draw two horizontal lines on the knit contour paper, five centimetres apart. Set the Knit Contour to half scale and set the row reading to 40. Put the paper in the Knit Contour and set it to the bottom line. Now pass the carriage across in front of the tripper, forty times. The knit contour block should now be on the top line. If it's below or above the top line, the Knit Contour is not feeding the paper through at the correct rate, which will cause your garments to be too long or too short. It's a fairly simple job to fix it, but it does need to be done by a qualified knitting machine mechanic.

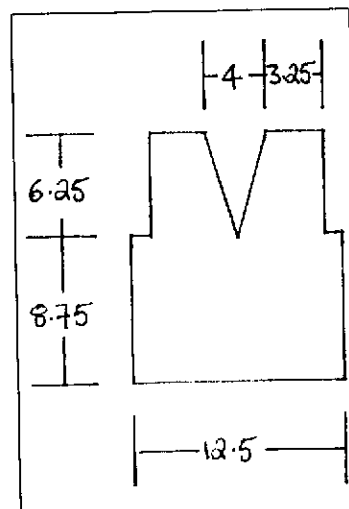


KR11 - Half Scale

One very last thing - don't forget that the Silver Reed KD 100 computer program can be an invaluable aid to drawing Knit Contour patterns!

I hope this has given you some encouragement to try out the Knit Contour for yourself - as I said at the beginning of the series, if it wasn't for the knit contour I think my garment production would be at the rate of about one garment every six months...

KR11 - Quarter Scale



DESIGNAKNIT

LET'S KNIT WITH DESIGNAKNIT 6

Following the final upgrade from DesignaKnit 5 to DesignaKnit 6 there has been one area of the upgrade procedure which has caused confusion for many users. Therefore, I decided to devote this month's article to answering this frequently asked question.

Angela Gordon

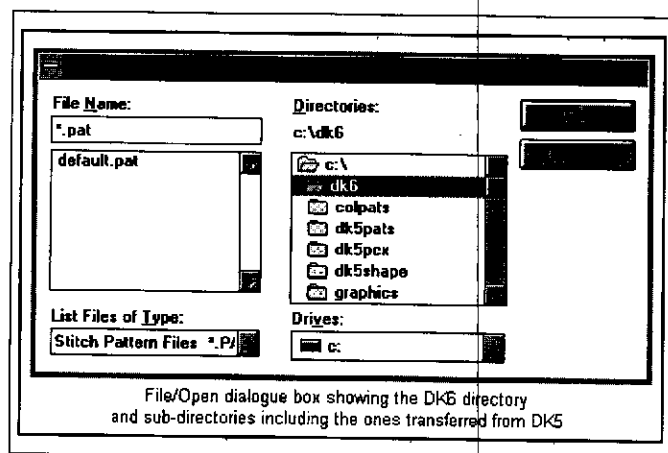
The helpline has been very busy with many calls for help in finding patterns created in version 5. Long term DesignaKnit users who have previously upgraded to version 5 from an earlier version, naturally expected their colour patterns, shapes and PCX files to be transferred directly into DesignaKnit 6 during the upgrade procedure.

The upgrade to DesignaKnit 6 does not provide automatic transfer of these files because users may want to keep old files separate from new and also because the Shape files created in version 5 do not have the .SHP extension. Without this extension the files are not visible when viewed in the normal SHP file view for

opening a version 6 file and you may think that you have lost them.

This time DesignaKnit is forcing us to think about what we want to do with the files created in version 5. Naturally we all have copies of every file that we wish to keep on one or more floppy disks! OK, so you forgot to do this lately. Then we had better make that our first priority. Go out and buy some blank floppy disks if you have none - pre-formatted are fine so long as you make sure they are formatted for IBM-PC and not Mac.

If you are more familiar with DOS than Windows you can use the old DOS Copy command to copy the files on to a floppy disk. However, it is



a good idea to start using Windows for all general housekeeping (if only we could!) so let's copy the files to floppy with Windows. We will do the colour patterns first. Insert your blank, formatted disk into drive A (or drive B).

Windows 3.11 users - find the Main Program group and double click the File Manager program icon. If you have difficulty locating the Main group, click on the Window Menu at the top of the screen and select Main from the drop down list of program groups.

Near the top left of the screen beneath the title bar and menu bar are at least two drive icons, A: and C:. If you have more disk drives there will be more icons. The C: drive should be the currently selected drive and the list of directories below it are all those on your C: drive.

Look down the directories listed on the C drive until you find the Dknit5 directory name and then double click it. This will open up the directory showing the sub-directories stored within the Dknit5 directory. Double click the Colpats directory name and all the pattern names will be displayed on the right.

Windows 95 users - open Windows Explorer. Explorer is frequently used for copying and tidying up directories and it is a good idea to have a shortcut for it on your desktop. If you don't have a shortcut, you should find it at the end of your Program List.

Look down the list of folders stored on your C: drive until you find the Dknit5 folder. Double click to open the

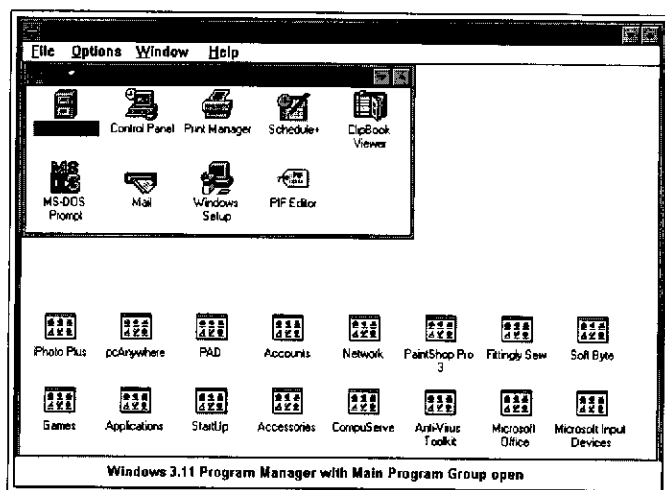
folder revealing the Colpats, Shapes and PCX sub-folders. Double click the Colpats folder and all the patterns will be displayed on the right.

All Windows versions - Look at the bottom of the screen on the task bar to read how many files are in the directory/folder and how much floppy disk space will be required to store them. If there are just a few files (less than 112) which in total require less than 720K for a DS/DD (double density) disk or 1.44Mb for a DS/HD (high density) disk, you can transfer the whole batch directly into the root directory of A drive.

I prefer to store files within directories but I know many DesignaKnit users like to have them directly in the root so there is less to type when opening or saving a file. Simply click on the top file name, hold down the shift key and click on the bottom one to highlight them all at once.

Windows 3.1/3.11 - Release the shift key, point anywhere in the highlighted area, press and hold down the left mouse button and (keeping the left mouse button down all the time) slide the mouse until the pointer is over the A: drive icon. Release the mouse button and the files will be copied on to the floppy disk.

Windows 95 - Release the shift key, point anywhere in the highlighted area, right click and select Copy. Scroll the left folder list until you reach the top and can see the 3 1/2" floppy A: drive. Right click on the A: drive and select Paste to paste a copy of all the files on to your floppy disk.



MORE THAN 112 FILES

We can only store 112 file names in the root directory of a floppy disk but we can store as many as will fit within the total 720k or 1.44Mb if they are in a sub-directory/folder off the root. Therefore, if the total number of files is more than 112 but still less than the total capacity of a single disk, they will need to be stored in a directory/folder to fit them all on to one disk. Just highlight the Colpats directory (instead of the files stored within) and copy it by drag and drop (Windows 3.1/3.11) or Copy and Paste (Windows 95), to the floppy disk.

MORE THAN 720K/1.4MB DISK SPACE REQUIRED

If the total space used up by the files is more than can fit on to the one disk you must highlight only as many as will fit and copy them on to one disk (perhaps a - m) then highlight the remaining (n - z) and copy them on to a second disk.

SHAPES AND PCX FILES

Repeat the above with new formatted disks for the Shape and PCX files. Remember to label each disk as you make it and do put DK5 on the disk label so you will know all the patterns on it were made in DK5.

MOVE FILES INTO DK6

I do recommend that you don't just put everything into the DK6 directories because it takes more time to scroll through long lists of names when searching for something. At first you will remember that you originally made some files in DK5 and it will be easier to find them if you store them in separate directories. Later you can sort your files into groups for different stitch patterns or people you knit for.

Windows 3.1/3.11 - left click once on the Dknit5 Colpats directory. Select File/Rename and rename the directory to DK5PATS. Drag the whole directory to your new DK6 directory and drop it there. The directory and its contents will be moved into the DK6 directory. Rename the Shapes directory to DK5SHAPE and the PCX directory to DK5PCX. Then drag both of these two directories into the DK6 directory.

Windows 95 - right click once on the Dknit5 Colpats folder. Select Rename and rename the folder to DK5PATS. Drag the whole folder to your new DK6 folder and drop it there. The folder and its contents will be moved into the DK6 folder. Rename the Shapes folder to DK5SHAPE and the PCX folder to DK5PCX. Drag these two folders into the DK6 folder. You should be left with a totally empty Dknit5 directory/folder. Left click once to highlight it and press the Delete key to remove the final traces of Dknit5 from your hard drive.

OPENING DK5 STITCH PATTERNS

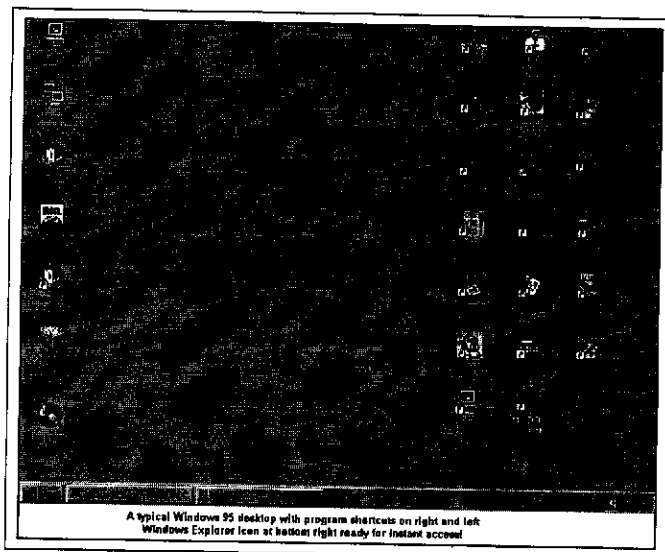
To open a file from the DK5PATS directory, select File/Open when in Stitch Designer. The file open dialogue always defaults to the DK6 Colpats directory/folder. Double click the DK6 directory/folder in the Directory/Folder Names list and then double click the DK5PATS directory/folder. Now all the patterns listed are your earlier version 5 ones and you can choose one to open.

OPENING DK5 SHAPE FILES

This is just like opening the stitch patterns except that you start within Standard Garment Styling, Original Pattern Drafting or maybe Interactive Knitting. Change the directory/folder to DK5SHAPE and then you must also change the Shape files *.SHP to All Files *.* by clicking on the List Files of Type drop box. Click All Files and then the DK5 shapes which do not have the .SHP extension will be displayed.

DELETING UNWANTED FILES

Now that we have made backup copies of all our files we can go through them and delete any we do not want to keep. We could have done the deleting before copying to floppy disk but, since we did not yet have a backup copy, it was safer just to copy everything as it was, just in case a gremlin got into the works while we were working on the files. We can always make a new backup copy and then delete everything from the first one afterwards.



At this point I would strongly recommend that you open each and every DK5 stitch pattern, shape and PCX you have stored on your hard drive. If it is one you use frequently then leave it on the hard drive, but if you have lots of files that really were experimental, or used to develop others from, or simply are unlikely to be used again, delete them. You have a backup on floppy disk (provided you followed the earlier exercise) and if you have a lot of valuable patterns you can make another security copy on a floppy disk before deleting them. This will make working with the files you do use regularly much easier.

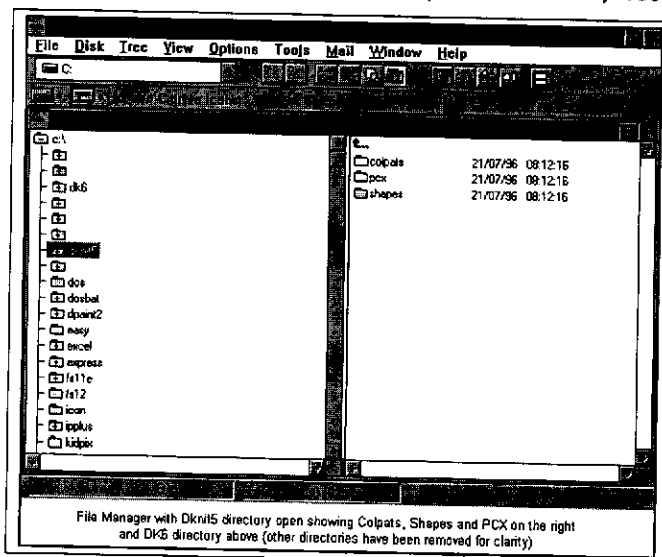
I keep a MISCPATS directory/folder into which I place all files I think I might not use again. I check them again when they are a few months old and get rid of them if they are not used or are unlikely to be used. If I think they have future potential I put them on to a floppy disk. The default colpats directory

is the quickest one to use so I have moved everything, including all the new DK6 patterns, but excluding DEFAULT.PAT (required for starting the Stitch Designer) into a DK6PATS directory. This leaves my colpats directory empty for developmental work which I periodically check and clear out into an assortment of other directories.

I hope that this will help anyone who has not already 'found' their version 5 patterns to do so and will also give you some ideas about organising your files into directories. It sounds awfully complicated at first but if you do the housekeeping regularly it soon becomes very easy.

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CompuServe 100101,1160



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those five different classes. There were lovely angora sweaters beautifully finished; sideways sleeves done with short rowing and patterned in between; marvellous jackets with patterns extended on to the shoulders; a magic calculating formula that I finally got to grips with; a tailored skirt that brings to my mind's eye a cone I have which will just do the job; a technique for lining single motifs. All this is a fraction of what went on.

I find it most interesting to put a face and a personality to the names who design and write patterns for the magazines. I got friendly with a kindred spirit. A charming lady who also, as I did, stayed overnight at the local hotel. A young mother at the lunch table was escaping from her family of four. Another lady, in between advising me to get a motor for my machine, let it be known she had two Brothers with garter carriages and a Knitmaster Electronic with a motor. As for the noise, she just shut the door of her knitting room! As is usual we all ate too much. The local church ladies served tea, coffee and home made cakes. The two local hotels served lunches.

Ewe-Nique were there from Aberdeen with yarns, books and magazines. To round it off there was a short fashion show and raffle next day. All being well I will be there next year.
Yours sincerely,
Barbara Henderson
Fochabers, Moray

Thanks for putting it so well Barbara. Your enthusiastic account may well persuade other "lone" knitters to join a similar workshop and enjoy the company of kindred spirits as well as benefit from all the expertise and inspiration.

Dear Anne

I came up with this idea the other day while straightening my knitting room. My blocking wires had just been lying around, several times narrowly escaping damage by being bent, when I thought of a long empty gift wrap tube I had.

I tied three loops of yarn large enough for the tube to go through and thumb tacked them to the inside top corner of my knitting storage cabinet — one loop at each end of the tube and one in the middle to support it. Now when I want my blocking wires, I know exactly where they are and

that they will be kept safe when not in use!

Yours sincerely,
Mrs P Pritchard
Persnore, Worcestershire

An excellent idea, Mrs Pritchard and one which anyone can copy without any expense or the need of a DIY expert. Thank you for sharing it with us.

Dear Anne

I love your magazine so much that I was driven to write a poem about it.

I am a natty knitter
I knit on my machine
I wouldn't do much knitting
Without your magazine

MKM gives inspiration
Sometimes a gentle nudge
I love your writers who go
wrong
I've been there, you can judge

Good thing I'm not a sweaver
Else, air it would be blue
Don't rant and rave, when
things go wrong
I've learned — I'm 72.

Keep up the good work and,
thanks.

Yours sincerely,
Betty Minter
Cradley Heath, W. Midlands

We're not at all a-verse to a little praise, Betty, so thank you for your poem. We're convinced it helps everyone to know that even the experts of long experience can be put in their place by their knitting machines. After all, knitting may be serious but it's not a matter of life or death... or is it?

Dear Anne

Looking at an expensive cardigan, I noticed its easy buttonholes and worked out the following way of knitting them.

Knit your band, either in folded stocking stitch or single rib. (If folded, knit across to join hem.) Now hang your garment front as usual, wrong side facing, but don't pick up the edge of the garment for three or four needles where you want the buttonhole to be.

There will be two stitches on every needle except for the buttonholes. Knit across at T10 and cast off. The result is the neatest buttonholes ever! They even look good when the cardigan is buttoned up. However, this only works well

on fairly narrow bands, as the buttons don't look in the right position on, say, a 14-row band.

I'm always on the lookout for new ideas as our Club meets for a workshop once a month, besides the normal club meetings. Thank you for all effort you and your staff put in to the magazine.

Yours sincerely,
Stella Coxhead
Dunstable, Bedfordshire

Thank you Stella for an idea that is easy to knit as well as being one of those "simple" solutions that are always our favourites.

Dear Anne

I am writing to you with a suggestion which I think may be of interest to other readers of *Machine Knitting Monthly*.

I recently bought some brushed mohair from a "Bargain Bin" at a Knitting Exhibition thinking this would be for standard machines as the yarn was quite fine.

I decided that, as mohair was again in fashion, I would make myself a jumper. When I tried to knit with the mohair, the long hair caught on the

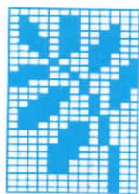
brushes and it looped at the ends. I had to keep removing the carriage from the machine to clean it. I then had the idea of removing the brushes and replacing them with the rubber discs from my Brother chunky machine as they are the same size as the outer discs on the standard gauge Brother. This worked perfectly and did not alter the tension and I was able to make the jumper without further difficulty.

I hope this suggestion may help others overcome this problem.

Yours sincerely,
Mrs E J Bointon
Scarborough

Thank you for a great time-saving idea, Mrs Bointon. You may well have saved someone from tearing out their own hair - never mind the mohair from the brushes.

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"One of the most gorgeous waistcoats ever", is our verdict on this design by Judy Dodson for sister magazine *Modern Machine Knitting*, so we've a special offer to make it available to *MMK* readers too.

Regular readers who have knitted, or even just admired, some of the patterns Judy has designed for us, will surely be familiar with her exceptional skill in mixing colours in just the right proportions and her inventiveness in getting her machine to produce effects one would have thought impossible. This latest pattern is one of her best - and that's not just our own biased opinion.



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To give a taste of "coming attractions", our Publisher and Managing Editor, Anne Smith, modelled the waistcoat at knitting exhibitions this summer and was lucky to get home with it! Since it was such a star attraction and so admired by all, we thought it a shame that only *Modern Machine Knitting* readers would see the pattern, so...

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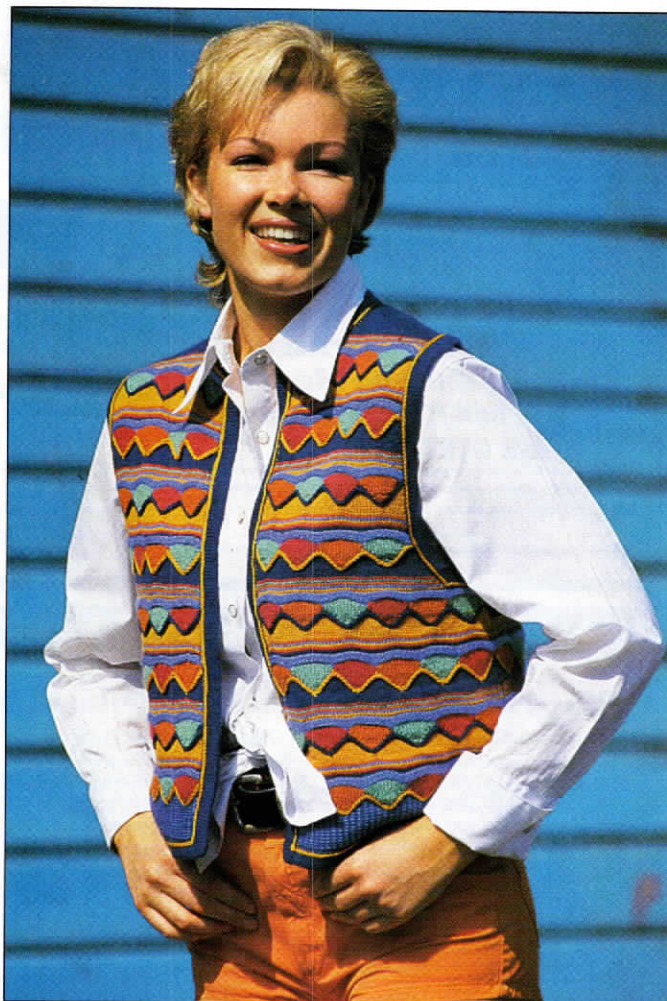
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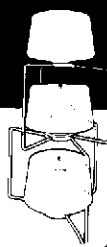
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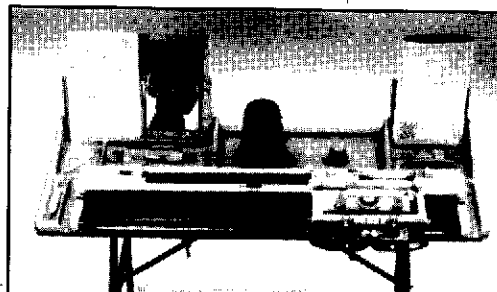
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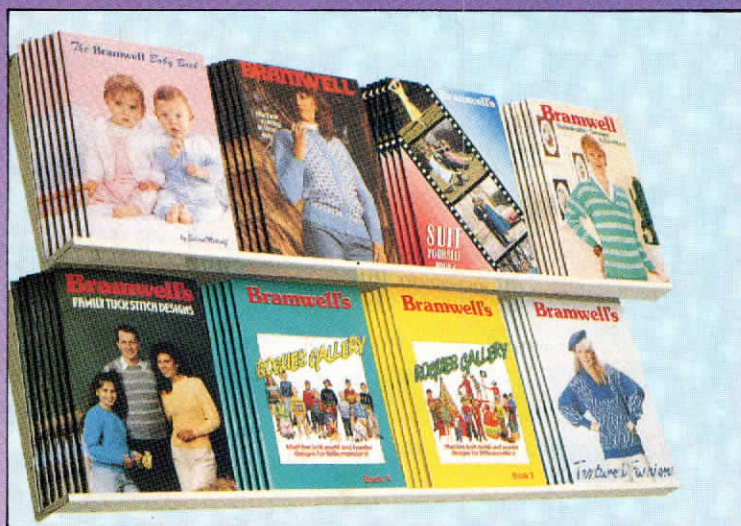
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